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music week

MANUFACTURING
SPECIAL - p27

For Everyone in the Business of Music

12 AUGUST 1995 £3.10

Back on track

Radio One says it is back on course after increasing listenership for the first time in almost two years. The station picked up 554,000 extra listeners between March and July, the first increase since Matthew Bannister became the station's controller in October 1993.

The station's audience now totals 11.1m - 12.6m including children between the ages of four and 16 - representing a radical upturn in its fortunes.

Around 5.2m listeners had deserted the station since the third quarter of 1993 when its listeners totalled 15.7m. Bannister says, "We have always taken a long-term view of the repositioning of Radio One and I have never doubted we were doing the right thing. I am delighted about these figures and very pleased with the strong performance of the station as a whole."

BBC Network Radio's head of marketing and publicity Sue Farr says, "The rise in audience this quarter is proof that the repositioning of the station carried out by Matthew Bannister over the past 18 months is working."

Chris Evans' new breakfast show has led the charge for Radio One, increasing listenership for the slot by 10% to 6.8m.

Farr says, "The signs are that people are turning on to Chris Evans in the morning and staying with the station." Simon Mayo, Lisa In'Anson, Nicky Campbell and Mark Goodier's shows also saw increases in audience between

8% and 11%, with Jo Whitley and Steve Lamacq's Evening Session enjoying a 29% leap in listenership.

The improvement of Radio One boosted BBC radio, which picked up just under 200,000 listeners overall, despite losses of 274,000 listeners by Radio Two and 240,000 by Radio Five Live.

Pluggin' Matthew Austin, a director of Brilliant PR, welcomed news of the turnaround. "Twelve months ago some people were writing off Radio One. It's good to know that not so positive results can be reversed especially in an ever increasing marketplace," he says.

The Rajar figures also show that the April launch of Virgin Radio's London service, which achieved an audience of 917,000 listeners in its first 11 weeks on air, took listeners from both its national AM service - which dropped 300,000 to 3.5m listeners - and rival London stations Capital Radio and GLR which lost 176,000 listeners and 67,000 respectively.

Virgin's overall audience increased 400,000 to 4.2m, a total matched by Atlantic 252 which picked up 215,000 listeners over the quarter.

Capital's group commercial director David Mansfield says he is not too concerned by the loss of listeners this quarter as the station remains so far ahead of its London rivals.

The loss also comes in the face of fierce competition, he says.

● Full Rajar results, next week



EMI Records Group staff were working from home for much of last week as the company moved to new premises at Brook Green in west London. The Manchester Square office block where the company has spent the past 30 years was closed from last Wednesday as EMI relocated to its new headquarters, which opens for business today (Monday). EMI Premier managing director Roger Lewis and Parlophone managing director Tony Wednesworth are pictured giving Parlophone head of promotions Malcolm Hill a lift out of their historic home. The new telephone number for EMI House is 0171 695 5000.

THIS WEEK

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Seal leads new US invasion

Take That and Seal are leading a new British assault on the American charts, with both acts making significant strides last week.

Seal's single, Kiss From A Rose, moved up three places to number two while the Seal album jumped eight places to number 22. Meanwhile Back For Good, Take That's first single on Clive Davis' Arista label, entered the US charts at number 63.

The success of the Seal track, initially released in the US in March, follows its inclusion on the soundtrack of the blockbuster movie *Batman Forever*, but ZTT managing director Jill Sinclair says radio has also played an important role.

Sinclair, who signed Seal to the label in 1990, says the track is currently

enjoying 7,000 radio plays a week in the US - just short of the exposure enjoyed by the airplay record holder Whitney Houston with I Will Always Love You.

"All records have their time and in America the act is Seal," she adds. "America is always potentially more appreciative of talent than fashion, and Seal has a glorious voice alongside an extraordinary songwriting ability."

Kiss From A Rose has enjoyed a new lease of life in the UK as a result of radio support. The track remained in the Media Monitor Airplay Top 50 for six months after its original release in July 94 when it peaked at number 20 in the singles chart. Strongly supported again since the end of June, it moved to the top of the airplay chart a fortnight ago and was played 1,300 times last

week alone.

Henry Owens, programme controller at Atlantic 252 which has consistently backed the track and remained its biggest supporter last week with 41 plays, says, "We liked it on release and ever since then it's done fairly well for us. It's probably coming up every four hours now."

Take That's success comes just a month before the band's Nobody Else album is released in the US on Arista, complete with redesigned sleeve - obscuring recently-departed member Robbie Williams - and adding UK number ones Babe and Pray to the set.

The band began their 19-date UK tour at Manchester's Nymex Arena on Saturday night.

● See First Night, p3



MORTEN HARKET
A KIND OF CHRISTMAS CARD
ARRIVES TODAY

CHARLY BATTLES ON IN CHESS DISPUTE- p3

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(Noel Gallagher 1995)

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Charly battles on in Chess dispute

Charly is vowing to fight on in its battle with MCA over rights to the historic Chess catalogue, despite a US court ruling awarding more than \$7m damages to the Seagram-owned major.

Charly refuses to recognise the ruling, claiming the US courts have no power over the UK company which has no operation in America.

At the US district court in Universal City, California, Judge Ronald Lew ordered Charly Holdings, Charly Records and Charly Records International to pay more than \$1m in compensation for the unauthorised use of recordings from the Chess catalogue, the Chess name and its logo. Charly Records was ordered to pay a further \$2m in punitive damages.

Charly Records managing director

Jeau Luc Young says the US ruling is entirely irrelevant to the company's continuing European actions. "It's a default judgment," he says. "Are we going to pay? Most certainly not."

Young says Charly will appeal against the decision, adding that the company only gave evidence in the early hearings in a bid to establish the court had no jurisdiction over Charly.

Larry Kenswil, executive vice president, business and legal affairs for MCA Music Entertainment Group, says it doesn't expect Charly to voluntarily pay up, but MCA will pursue its damages through the US and UK courts.

Harvey Geller, MCA Music Entertainment Group's senior litigation counsel, adds, "The fact that Charly

does not want to recognise the judgment does not mean it is not enforceable elsewhere. It is our belief that this judgment will be very helpful in our battles with Charly around the world."

The US courts have the power to intercept royalties from US sales before they are paid to Charly, but Young says it earns little from the US.

Ownership of the 15,000 Chess catalogue titles - by artists including Bo Diddley, Chuck Berry, Howlin' Wolf and John Lee Hooker - has been in dispute since Charly launched an initial suit against MCA in 1992. It claims MCA has been fully aware of its exploitation of the masters since 1986.

The UK action is due to be heard in next April.

Granada documentary focuses on ITC party

The closing night party at next month's In The City conference is to be filmed by Granada Television for use in a documentary on the A&R process.

The party, at new Manchester venue The Holy City Zoo on Tuesday September 5, will feature performances by the three best unsigned acts chosen by the judges of the Boddingtons Live Award.

The programme for In The City, which takes place at Manchester's Holiday Inn Crown Plaza from September 2 to 6, is still being finalised but among the panellists confirmed are The Human League's Suzanne Sulley and Joanne Catherall. They will participate in a panel on women's role in music.

MCA Records' Nick Phillips, RCA's Hugh Goldsmith and MCA Music Publishing's Paul Conroy will head the Young MDs panel, while a discussion on pop TV will feature The White Room producer Chris Cowey, Lind producer Mark Cooper and Tim Bullement and Graham K Smith of Top Top TV.

Cocotea Twins manager Ray Coffey, Parlophone managing director Tony Waters and Virgin deputy managing director Ray Cooper will talk on an International Managers Forum panel The Art of Marketing Records: UK vs USA.

Edd Records managing director Andrew Cleary is holding a masterclass on running a record label and Parlophone marketing director Mark Collen presents another on how a record company develops an artist.

● In The City radio station, TFC 106.2 FM, is looking for presenters and demos from unsigned bands. Contact the station on PO Box 37, Ashton-under-Lyne, Lancashire OL7 0G7.



Creation Records is launching a campaign involving indie clubs and the dance circuit to help break its autumn priority act, Ruby, the solo incarnation of former Silverfish frontwoman Lesley Rankine. The first single Paraffin is being serviced to clubs before its release on September 4 in different mixes, ranging from PJ Harvey-style rock to trip hop dance. Creation A&R manager Mark Bowen says, "The dance market is going to be a very important part of the launch of Ruby." Her album Salt Peter is due on October 3.

Take That thrill hometown crowd



Take That showcased the full range of their talents as they launched their UK tour at Manchester's Nyx Arena at the weekend, writes Nick Robinson.

Making their debut as a four-piece, the band showed little fear in the show which will play to more than 250,000 fans over the next three weeks.

To the crowd's amazement, the quartet regrouped at one point as a rock band, with Jason on guitar, Gary on keyboards, Howard on drums and Mark back. A flat version of Another Brick In The Wall was followed by an extraordinary cover of Smells Like Teen Spirit.

THE SUMMER '95 TOUR

Promoter: Kennedy Street Enterprises
Sound: Capital Sound

Lighting: CPL

Dates: Manchester: 8, 9, 10, 12, 14-16 (Total audience: 117,000); Earls Court, August 20-23, 25-28, 30-31 (140,000)

The rock section typified the daring nature of the show, although there was little sign of the last tour's risqué set-pieces - apart from Gary Barlow's hunky punky in a car with one of the female dancers.

The £2.5m hydraulic stage set, said to be the biggest indoor rig the UK live business has yet seen, produced some spectacular lighting and stage effects during the show,

which opened with an epic 10-minute version of Relight My Fire, with 15 dancers and Juliet Roberts guesting on vocals.

In a clear hint towards their thinking as they prepare for a concerted launch in the US, Back For Good was linked to a swingbeat-infused section featuring Sure, Everything Changes and Why Can't I Wake Up With You?

Talking at Friday evening's dress rehearsal for the tour, RCA managing director Jeremy Marsh said, "They are taking every risk in the book - and it works."

On the strength of this performance, they will step into the American market in confident mood.

Bjork sample dispute is settled

One Little Indian has agreed to pay Beechwood £2,000 plus its legal costs in a settlement of the dispute over the use of a sample by Scanner on the Bjork album Post. The Beechwood artist has also agreed to accept an undisclosed payment in a separate claim. One Little Indian will now re-press Post with the original version of Possibly Maybe. It had been replaced by a revised mix when the dispute was scanner began.

Mercury sampler gets August 21 release

The 1995 Mercury Music Prize sampler is scheduled for release on August 21 on EMI. The 38-minute album will comprise Supergrass's Sofa (Of My Lethargy), Oasis's Live Forever, Prettieshead's Wandering Star, Elastic's Blue, Lettified's Original, Tricky's Overcome, Van Morrison's Days Like This, Guy Barker's Oh Mr Rex! and an excerpt from James MacMillan's Seven Last Words From The Cross. It will be released on October 31, seven weeks after the prize is awarded at the Savoy on September 12. The dealer price is £2.35 on CD (aiming at £3.99 retail price) and £1.70 on cassette (£2.99).

Jazz FM plans relaunch

Golden Rose Communications is relaunching its London and Manchester JFM stations next month under the original name of Jazz FM with an £800,000 advertising campaign. JFM managing director Richard Wheatly says the aim is to attract a younger audience and achieve overall growth in listenership by promoting a greater awareness of the Jazz FM brand. See profile, p.6.

Brandon fights 'gay affair' claim

Former Spear Of Destiny frontman Kirk Brandon has started a High Court action following allegations made by Boy George that the pair had a homosexual affair. He is attempting to obtain injunctions against Boy George's biography Take It Like A Man and album Cheapness And Beauty, which alludes to the alleged affair on the track Unfinished Business. Brandon wants the book and record withdrawn from sale in the UK and the offending passages and track removed from the US versions. Boy George's lawyer, Gary Lux at Clintons, says he will contest the action. Virgin Records, EMI Music Publishing and publisher Sidgwick & Jackson are also named in the action.

Rice becomes Basca president

Sir Tim Rice has been appointed as the new president of songwriters' body Basca, replacing David Henker. Henker, who was appointed to the position in 1973, becomes the organisation's first honorary president.

Minder warns Laughing Policeman case

Minder Music has settled a long-running legal battle with food company Reckitt & Colman over the unauthorised use of Minder's The Laughing Policeman in a TV ad for Lempis in Ere and Northern Ireland. Minder acquired the work in 1991, but established that previous owner Hillside Publications had never given permission for use, despite issuing a licence for limited use in the UK. Reckitt & Colman has paid damages and legal costs in the settlement.

Piz goes into receivership

Piz Media Group has gone into receivership following the collapse of the company's German parent. The London office has been closed, but five employees have been retained at the company's Didcot premises and a buyer for the group is being sought.

BBC unveils new music series

BBC Television is to show a seven-part music series from September 5. Sound Stories will examine the power and appeal of a broad range of musical styles. Omnibus returns in September with a documentary debut from musician and record producer Don Was about the Beach Boys' Brian Wilson.

MONTHLY MUSIC MAGAZINES REACH NEW PEAK - p5

Coping with Julian: a suitable reward

When do you decide when an act is finished? It's a difficult one – almost as difficult as deciding whether an act will ever get started. Sometimes for labels the financial decision is easy enough to take. The debit balance is so big, the act is never going to take, get over it. But what happens then? The manager knocks on doors and other labels are faced with the decision: is this act finished? A surprising number of acts manage to retain deals far beyond their ability to produce hits. Some labels seem to specialise in them.

So it was that when Steve Lewis proudly announced that his first signing to the new Chrysalis Group label Echo was to be Julian Cole there were quite a few people who sniggered. We'd all loved Julian through his TearDrop Explodes period, but his solo career bore all the warning signs of a man who had indulged himself one time too many.

So what a revelation to hear Julian Cole's new single Try, Try, Try. What a return to form. Thank heavens someone had the balls to stick their neck out and say no, Julian Cole isn't finished. Not by a long chalk.

Packaged Pets to win prizes?

Retailers have ambivalent feelings towards packaging. On the one hand they bemoan the fact that artists and record companies rarely pay enough attention to making a sleeve work in-store but on the other hand they hate packaging that won't fit into racks. So three cheers then for the packaging of the new Pet Shop Boys B-sides collection Alternative. What a stunner. The box is great, the booklet is excellent, even the music's pretty special for a bunch of B-sides.

This new Pet Shop Boys package is almost certainly the best-looking piece of CD packaging since – well, the last Pet Shop Boys album.

A class act, indeed.

Steve Redmond

TILLY

Will ITC deter grassroots from coffee?

Is In The City becoming a rival of Midem in terms of cost? Now I know Anthony Wilson is a fun loving articulate music man, whom I respect immensely. His Manchester convention for the music business has definitely become one of the highlights of the music biz calendar and it's great that a UK based event has taken off so rapidly.

However, I know one of the aims is to encourage grassroots level involvement from the streets and dance halls. Therefore it seems to go against this philosophy when you find you have to register at a cost of £200 to stay at the main hotel and stay for a minimum of three nights.

All the other hotels in the city appear to be under some Midem-like cartel too. We all know by now that in France the only chance of staying in the best hotels is if your stand is *tres grande*. If not you might have to pitch a tent on the beach. Well, there's no beach in Manchester, so those who can't afford these prices may as well stay home.

I know there might be great economic reasons for the cost, not least the need to make money.

But if Tony still feels strongly about new blood and talent coming through via events such as In The City, he should be aware that it is becoming one that only the corporate and affluent among the music industry can afford.

I will be there, of course, partly in my role as president of Dance Aid, the only dance music charity. I hope you will support our event on Sunday September 4 at Baker Street Studios – for £50 you get George Best, Star Turn on 45 Pints, and a great night out.

Tony Wilson will be there, despite my comments, and by heck, we'll all be smelling lovely with the cream of Manchester – Boddingtons.

Tilly Rutherford's column is a personal view

ads aim to bring night variety

MTV Europe is aiming to expand its British audience through its first cross-media UK ad campaign.

The extensive press, poster, radio and TV ad campaign will run until MTV's second European Music Awards in November and is aimed at educating existing satellite and cable subscribers about the variety and breadth of the channel's output.

Chris Stephenson, vice president of marketing, MTV Networks, says the campaign is designed to increase viewing rather than persuade more people to buy satellite dishes.

MTV figures show a total of between 1.2m and 1.4m UK viewers tune in per week, with Beavis & Butthead its most

popular show attracting 123,000 viewers.

"We have a high awareness at around 80%, but there is a disparity between that and viewing," he says. "We want to convert awareness into more tune-ins because we have 4.5m homes. The idea is also to educate people about when particular genres of music are screened." Initially launched through press and billboards, the Identity Parade drive will develop into a radio campaign towards the end of this month, with ads expected in September on satellite and cable channels.

Devised by in-house and outside creative teams including Tomato art director John Warwicker and photographer Eddie Monson, the campaign will fea-

ture typical MTV viewers: a heavy metal fan at London's Intrepid Fox pub will promote the Headbangers' Ball, while the Partyzone slot is highlighted with scores from Soho's Madam JoJo's. Julie Phillips, media planning buyer for David Pilton Advertising, backs the plan for an advertising campaign, which she believes will counter a lack of awareness about the breadth of MTV's output.

MTV's campaign will run until the MTV Europe Music Awards at Le Zenith in Paris on November 23. Stephenson expects a second burst of advertising to roll out next spring. "It is an ongoing commitment to the UK marketplace," he says.

Live music tops bill at Popkomm event

Bjork, Cornershop, Dana Dawson and more than 300 other signed and unsigned artists have been confirmed as part of a rejuvenated live programme at the forthcoming Popkomm conference.

More than 25 of Cologne's clubs and venues will host a series of concerts over the four days of the festival, which takes place from August 17-20. The opening party on August 17 at E-Work will coincide with an Ash gig and an East West acid jazz night featuring Mother Earth. The following night's concerts include performances from Vic Chesnut, Beggars ETA, Dub War and Gang Of Four. RM hosts a party featuring DJs Sasha and Laurent Garnier on Saturday (19). Other events that include concerts by Bjork and Goldie, and an EMI showcase headlined by Dana Dawson, British bands Salad, Delicatessen, Cornershop and Menswear are also scheduled to perform on Saturday night.

Popkomm director Ralf Plaschke says the festival is taking A&R as its theme this year. "The music is where the main power of Popkomm comes from," he says. "We are bringing our eye back to the creative aspects and going back to our roots."

The event has attracted more European delegates. Of the 584 exhibitors, 37% will come from outside Germany, says Plaschke. "For the first four years we were just a national event, so it is definitely opening out into an European event."



Celebrity PR Max Clifford is returning to the music business with the launch of soul singer Alfin Birdette (pictured). Clifford, who worked for EMI and Motown as a press officer in the Sixties, says he came across Birdette following a meeting with Smokey Robinson, one of his former Motown clients. "I met him in San Francisco and he told me about Alfin," says Clifford. "I listened to his CD and liked it. He's got a Lionel Richie sound and when I met Alfin I found out there's nothing flash about him." Clifford says his six month contract with Birdette will not necessarily lead to more PR work for other pop stars. "If something appeals, I get involved," he says. Birdette is signed to the independent DR label which will release the singer's debut album, *The Lion in Me*, at the end of September. The first single from the album, *Let Love Lead The Way*, is out on September 11. Dur is distributed by Jot Star.

Bags packed for conference season

Bristol's Vital Distribution kicks off the annual sales conference season this week, in which several companies are lining up expanded events.

Vital's conference at Bristol's Watershed Centre has been extended from one to two days reflecting the company's growth over the past year, says director Pete Thompson.

Finnale's event follows at the end of the month at the Coppid Beech Hotel in Bracknell, Berkshire. It has been extended by a day to last four days. PolyGram's event at Brighton's Grand Hotel expected to attract 120 retailers and up to 40 international delegates over two days. The final night gala dinner will be attended by around 400 peo-

WHO'S WHERE AND WHEN

| | |
|----------|----------------------------|
| Vital | Bristol, August 10-11 |
| Pinnacle | Brighton, August 21-24 |
| PolyGram | Brighton, August 31-Sept 1 |
| BMG | Bournemouth, Sept 6-9 |
| EMI | Dublin, Sept 10-11 |
| Warner | Southampton, Sept 11-13 |
| Sony | Brighton, Sept 16-18 |
| Virgin | Sept 22* |

*A venue for the Virgin event is to be set

ple. Sony is also holding its conference at Brighton's Grand.

For the first time since the late Seventies, EMI is taking its annual two-day conference at Dublin's

Burlington Hotel – a move which EMI's vice president of communication and external affairs David Hughes says is partly in recognition of the success of managing director Willy Kavanagh's Dublin-based company over the past year.

Warner's conference starts on the final day of EMI's event, taking place over three days at The De Vere Grand Harbour Hotel in Southampton.

Virgin brings an end to the conference season with its first event for three years. Media affairs director Jeremy Silver says, "In previous years, our releases have come earlier. But we have got a lot of releases later this year so it makes sense." A venue is to be decided.

One Little Indian released the new Shamen single, *Destination Eschatos*, free on the Internet last week, ahead of its retail release today (August 7). The three-minute, 30-second Beatmasters mix was made available, along with shorter sound samples, video clips, lyrics and band information. The site had been accessed by 775 people by midday on Tuesday, but no figures are available to indicate how many users downloaded the track. The Shamen's album, *Axis Mutatis*, will also be promoted on the Internet, a week before its release on September 11. See Technology, p5.



Music monthlies reach new peak

The UK market for monthly music magazines is reaching new heights, underlined by the success of Emap Metro's *Q*, *Select* and *Mojó* titles, which all achieved record ABC circulation figures in the first half of the year.

Q's sales figures were up 14.1% to an all-time high of 214,225, while *Select* moved above 100,000 for the first time to 101,285 and *Mojó* showed an increase to 47,119 in the figures which were released on Thursday (see table).

Emap Metro's managing director Barry McIlheney says the success of *Select* and *Q* in particular is evidence that the British alternative pop market has never been stronger.

The figures, which are expected to be followed by record increases for IPC's *NME* and *Vox* later this month, are widely welcomed as further evidence of a buoyant music market.

Tony Smith, co-owner of the Deceptive label, says, "From where I'm sitting, it's excellent and, from the label's point of view, it shows that there's a resurgence in interest in the type of music that's around at the moment. That is good news."

Howard Gough, managing director of Laurel whose band Menwear are featured on the latest cover of *Select*, says, "I think it's because there are so many good, young English bands around.

EMAP MUSIC FIGURES

| Title | Jan-Jun 95 | Year-on-year change |
|------------|------------|---------------------|
| Select | 101,285 | +15.8% |
| Sly | 150,426 | +14.5% |
| Q | 214,225 | +14.1% |
| Mojó | 47,119 | +42.2% |
| Raw | 25,431 | -7.8% |
| Kerrang! | 40,519 | -11.5% |
| Smash Hits | 302,048 | -13.0% |
| Big | 238,170 | -24.2% |

*change against previous six-month figure. Source: Audit Bureau of Circulation.

Record sales are on the up, people going to gigs is on the up, so people wanting to read about music is on the up."

Emap's good news was tempered by a fall in the fortunes of pop titles *Smash Hits* and *Big* and metal magazines *Raw* and *Kerrang!*, which all took dips in their ABC figures.

McIlheney says the decline has been caused by a weakness in the pop and metal arena. "It's not a terminal decline," he says of the *Smash Hits* figure, which is down 13% year on year. "It will do well again when new bands like Bros come along."

Q's strong performance coincides with the appointment last week of

Andrew Collins as the title's new editor.

Collins, who replaces Danny Kelly who is leaving *Q* after almost three years as editor, returns to the magazine after working as editor of film title *Empire* for one issue.

He was acting editor of *Q* in the spring while Kelly edited a one-off edition of Emap's *Total Sport*. Kelly is now taking over as full-time editor of the sports title, the first issue of which was given away free with *FHM* but which will be launched as a separate title in January. Kelly will continue as managing editor of *Q*.

McIlheney says, "There are no radical changes planned. Andrew's job will be to keep adding new stuff and to make sure we don't miss out on any talent coming through. He is a very spunky, talented, feisty young editor, the kind we like to encourage."

NME staff writer John Harris will also join *Q* as features editor. Harris, tipped by many as a future editor of the *NME*, was with the weekly for three years.

IPC and Wagdon - which publishes *The Face* and *Arena* - are expected to announce their ABC figures in a fortnight.

Wagdon has announced that *Arena* is to increase its frequency from six to 10 issues a year by early 1996.

Robson becomes Chrysalis A&R chief

Cheryl Robson has been appointed as head of A&R at Chrysalis Music. Robson, who has been Chrysalis's A&R manager for the past year, signed *A Guy Called Gabor* and *Portishead*. Her recent signings include Lisa Moorish, Cable and Parescence. Robson became a consultant to sister company Echo two years ago and joined Chrysalis in November 1993. She previously worked in management with James Wyllie, handling artists including the Soul Family Sensation and Toni.

Music buying returns to Eighties peak

Consumer spending on music is returning to its late Eighties peak, according to new BPI data. The organisation's new Statistical Handbook shows that spending on records, tapes and CDs accounted for 0.371% of total consumer expenditure in 1994, compared with the all-time high of 0.388% in 1983. The handbook also includes historical trade delivery figures and data on market shares, magazine ABCs and the UK record retail market. It is available from the BPI's research department, priced £20. Telephone: 0171 287 4422.

Nine UK and Irish acts make MTV list

Nine UK and Irish bands are among the nominations for this year's MTV Awards. Virgin's The Rolling Stones lead the way with three nominations. The others are Des'yes, who has been shortlisted in two categories, Elton John, PJ Harvey, Annie Lennox, The Cranberries, Portishead, Seal and U2. Oasis are among the five nominees in the MTV Europe viewers' choice category with their video for *Whatever*.

Nimbus invests in increased output

One of Europe's largest CD producers, Nimbus Manufacturing, is investing £4.5m in its south Wales plant to increase annual production by 44% to 65m CDs.

PolyGram buys share in Abbey

PolyGram UK has boosted its share of the children's audio and video market through the acquisition of 75% of Abbey Home Entertainment. The deal effectively pushes PolyGram ahead of BBC Enterprises to second place in the children's video market behind Disney. Abbey, which has produced videos featuring characters such as Spot and Postman Pat, also has distribution and licensing divisions.

Stars figure among pay league leaders

Phil Collins, Elton John and Eric Clapton are among the UK's highest-paid directors, according to a survey conducted by the union-funded Labour Research Department. The survey puts 10 members of the music industry among the 57 directors paid more than £1m during 1994. Collins was paid £22.3m by his Philip Collins company; John was paid £17.9m by his two companies Happenstance and J Bond; and Eric Clapton was paid £13.4m by Marshbrook. The best-paid executives were EMI worldwide chief executive Jim Field (£5.7m) and Chrysalis's Chris Wright (£1.9m).

▶▶▶▶ JAZZ FM: SEEKING TO HALT FALL IN AUDIENCE FIGURES—p6 ▶▶▶▶

backbone

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Name change signals a more focused sound for Jazz FM

What's in a name? Everything, if JFM's new managing director Richard Wheately is to be believed.

On Monday last week, the former advertising director announced it was reverting to its former name, Jazz FM. The return to the name with which it was founded is a bid to reclaim one of its greatest assets, according to Wheately.

"Our research showed that there was practically no recognition of JFM as a brand, whereas everybody had heard of Jazz FM," he says. "It's such a strong name, it gives us an unfair advantage in this massively competitive market."

The change follows a ebullient history for the Golden Rose-owned station since the launch of its London service five years ago. When Jazz FM came on the air in March 1990, jazz aficionados voiced disappointment at the breadth of its output. The non-stop jazz classics expected were diluted by high rotation of soul and R&B sounds.

Despite the criticism, the station's audience remained firm; its initial 520,000 listeners posted in the Jicar survey for October-December 1990 had only slightly dipped to 516,000 for the March to June period last year.

Ironically, it was the station's switch from Jazz FM to JFM in June last year which proved the biggest turn-off. Despite a £300,000 TV campaign publicising the revamped station, the London service's audiences fell to 449,000 for September to December 1994, losing almost 100,000 listeners to hit an all-time low of 426,000 in the first quarter of 1995. Even the Manchester JFM 100.4 service — launched last September — fell from its first Rajar of 295,000 at the end of 1994 to 233,000 in the first quarter this year.

The decision to revert to the Jazz FM

JAZZ FM



WHEATELY: CHANGE IS IN THE AIR

name is the first move by the station's new management team. Wheately's arrival in May to take up the post of managing director, previously held by chairman David Maker, came just four months after Carole Straker was taken on full time as programme controller across the two stations. The new Golden Rose marketing director Jeanie Bergin joined one month ago.

Straker explains that the problems at the station stem from its launch. "When Jazz FM started there were plenty of jazz enthusiasts excited about the music but there was no one at the top guiding the station and no cohesive policy. Last year, we tried to refine it so we could play music that comes from the roots of jazz while honouring our premise of performance to the Radio Authority."

The station's problems are partly rooted in a misconception, she says. "People should remember that we never

10 MOST PLAYED TRACKS

| Track | plays |
|--|-------|
| #1 One Bourbon, One Scotch, One Beer John Lee Hooker (Pointblank) | 28 |
| #2 Universal Language Kevin Lemaire (JFM) | 28 |
| #3 Watch What You Say JFM remix Guru & Chaka Khan (Columbia) | 26 |
| #4 Sweet Sixteen Junior Wells (Telarc) | 26 |
| #5 Stillness In Time Jamaica (Sony) | 26 |
| #6 Fragile Isaac Hayes (Pointblank) | 26 |
| #7 Bush Break Power (It's Broadway) | 26 |
| #8 I Hear Your Name Incognito (Talisman) | 25 |
| #9 No Religion Van Morrison (Polygram) | 25 |
| #10 Lock It Down The Jazz Crusaders (Sindrome) | 19 |

Most played tracks between July 28-August 3 Source: JFM.

originally won our licence purely as a jazz station," she says. "Our result is to play 25% of jazz music during daytime hours, but the licence also requires us to play 20% of blues, 20% soul and 15% R&B."

Jonathan Abbott, editor of music magazine *Jazz CD*, agrees. "There was an initial confusion when Jazz FM started up, with a tension between jazz purists and experienced popular radio operators who wondered if they were going to make any money out of it. But they have a real opportunity here there's a great audience they can take advantage of and this change may reflect a more focused music policy."

Feelings certainly run high within the jazz community, with the strongest criticism prompted by the station's perceived lack of focus since the birth of JFM. "They turned their backs on jazz when they changed their name to JFM," says Sony head of jazz Adam Siff.

Richard Cook, the head of Polygram's Verve label, adds, "Nobody expects jazz 24 hours a day but the drift over the past 12 months has been alarming."

The station's indecision can only be damaging, he adds. "It doesn't inspire a tremendous amount of content or focus. They'll need to follow it up with time with a lightening and focusing of their music programming. But we'll certainly give it another chance," he says.

Straker concludes that the station did lose its focus for a period last year, but playing popular music to compete with other London stations, which she admits that the period where the station played Sting and Simply Red may have lost it valuable credibility.

JFM's head of music Jonny Hayward says the station is already changing for the better. "We can't alter our promise to the Radio Authority, but, in the areas of jazz we cover, we will be casting a more critical ear over the music we play. We have been playing slightly more challenging jazz over the last couple of months than in the past," he says.

A case of JFM's past programming tracks highlight an apparent dependence on chart music alongside established soul and blues-oriented artists such as John Lee Hooker, Stevie Wonder and Isaac Hayes, apparently contradicting such a view.

But Wheately remains confident that the station has what it takes. "We have a strong programming policy, some terrific broadcasters, and we will continue to play more jazz than any other station," he says.

When it relaunches on September 22, there will be more than a few jazz pundits listening out to see if the all new Jazz FM really will live up to its name. Catherine Eade

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EMI storms ahead as it grabs 25% of UK publishing market

EMI has plenty to celebrate in the latest quarter while Warner Chappell and Chrysalis are well up on '94

Not much dancing, perhaps, but there was certainly plenty of drinking in the street at EMI Music's recent Tin Pan Alley bash to mark the company's Queen's Award for Export Achievement. Nevertheless, it should be hoped that Peter Reichardt has kept back a case or two to celebrate EMI's continued pre-eminence at home. By increasing its share of mechanical earnings by some 12% in the second quarter of 1995, the major has emerged with very nearly 25% of the UK market, leaving its nearest rivals Warner Chappell and PolyGram Island Music trailing far behind.

Not only did it retain a substantial lead over Warner Chappell (its 24.7% share is 53% bigger than Warner's 16.1%) but EMI registered well over twice PolyGram Island's combined score too by building its shares in both the singles and albums hitings and claiming over 20% of the quarter's top titles and holding the contract on Gary Barlow, once again the UK's premier contemporary songwriter.

As a result, EMI Music Publishing's worldwide ace Martin Blandier, in town for the street party, will fly back to New York with news from London of a year-on-year increase of nearly 30%, which will go down very well at the next Thorn EMI board meeting. More soberly, in the second three months of 1995 we also see Robin Godfrey-Cass's last as MD of Warner Chappell UK. His eight-year era ends with anything but a whimper, even if he doesn't go out with the bang he might have wished. With a nearly 19% of the quarter's Top 20 copyrights under its control, Warner Chappell built its share of the singles market by some 35% to 16.0%. Its albums share was 16.3%, but this reflected a drop of 19%. Nevertheless Park Street still put on 9.5% overall over the previous three months and ended up showing a healthy 28.8% increase in the year-on-year business, besting EMI's performance by less than 1%.

In the annual growth stakes, Chrysalis Music is the quarter's outright winner, even though it is ranked equal fifth with BMG Music. Chrysalis's 5.4% of the overall UK music sales market in the second quarter of 1995 represents a 170% growth in its slice for the same period a year ago. Ironically, Chrysalis was also the only top six publisher to see its overall share dip in the April to June period. It didn't control one title in the Top 20 singles list, although its albums share is up by 130%, due mainly to Wet Wet Wet's songwriting partnership of Clark/Pollack/Cunningham/Mitchell, ranked number three in the talent listing.

This is one place above Giovanni Fanculli and Nicola Salerno who preceded the 1967 instrumental *Guaglione* which was also the quarter's third best-selling title and introduces veteran independent publisher Eaton Music to the market share charts.

Of course, it was Guinness's much-acclaimed TV ad campaign which broke the Italian copyright into the pop charts. And in 1994 it's a singer particularly unusual to discover that sales of just one single, based on a TV

concept, can be enough to lift a publisher into the premier league. All the same, many will have been surprised by the runaway success of the Unchained Melody/White Cliffs Of Dover coupling by TV actors Robson Green and Jerome Flynn. None more than Paul McCartney's MPL, which has rocketed in at number seven thanks to its 100% claim on Unchained Melody, the standard which was last at the top of the charts in 1990 for the Righteous Brothers.

Macca wasn't to be seen at any of the VE Day celebrations, but MPL's bottom line will be given a healthy boost by its half of the mechanicals earned from the single's estimated 1.7m sales. And the families of wartime writers

Walter Kent and Nat Burton will certainly be in for a windfall when EMI Music account to them for the money earned by White Cliffs Of Dover, the Vera Lynn hit originally published by Shapiro Bernstein in 1941.

On the dance tip, The Outthere Brothers took the chart war on to a different terrain. Two number one singles translated into two Top 10 titles in the talent listings, coming as some consolation to Zomba which otherwise comes out of the second quarter registering an immediate 50% reduction in the strong 8.5% overall share with which it held the number four slot at the end of March, though it is still a huge 133.8% year-on-year. Further down the charts,

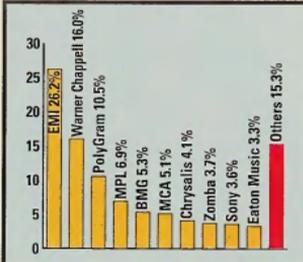
independent Stip also benefited considerably from the success of Don't Stop (Wiggle Wiggle) and Boom Boom titles which have totalled no more than 75%, but that was enough to best Rondor Music into 13th place.

But even those publishers who have been disappointed by their individual mechanical market shares may find there is some consolation in the fact that five of the Top 10 single titles were all by albums acts Take That, Bobby Brown, Oasis, U2 and Pulp. That would appear to suggest a further convergence of the album and singles markets which ultimately can only work to everybody's advantage.

Chris de Whalley

PUBLISHING SECOND QUARTER SNAPSHOT

SINGLES



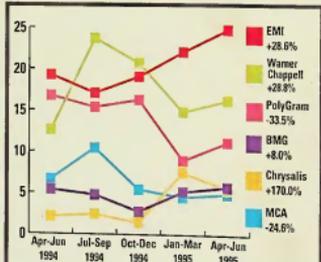
ALBUMS



COMBINED



12-MONTH TREND



Source: C.I.N. Compiled by Era from Midwaud Brown data. Based on chart panel sales from the A-side of the Top 100 singles and Top 50 albums from April-June 1995.

TOP 10 SONGWRITERS

| Writer | Publisher | Artist |
|------------------------------------|-----------------------------|-------------------|
| 1 North/Zane/Kent/Burton | MPL/EMI | Robson & Jerome |
| 2 Barlow | EMI | Take That |
| 3 Clark/Pellow/Cunningham/Mitchell | Chrysalis | Wet Wet Wet |
| 4 Fanculli/Nica | Eaton | Peretz Prads |
| 5 Galsheer | Sony | Oasis |
| 6 Malone/Simpkins/Mayberry/Alciano | Zomba/Stip/ Warner Chappell | Outthere Brothers |
| 7 Catelano/Robinson | BMG/EMI | Scarface John |
| 8 Brown/Reyes/Riley/Bello/Clapp | Zomba/MCA/ Warner Chappell | Bobby Brown |
| 9 Varnell/Robinson | MCA | Livin' Joy |
| 10 Hewson/Evans/Mullen/Clayton | PolyGram | U2 |

TOP 10 SINGLES

| Title/Artist | Publisher |
|---|-------------------------------------|
| 1 UNCHAINED MELODY/WHITE CLIFFS OF DOVER | MPL/Sony |
| 2 BACK FOR GOOD - Take That | EMI 100% |
| 3 GIUGLIONE - Peretz Prads | Eaton 100% |
| 4 DON'T STOP (WIGGLE WIGGLE) | Warner Chappell 25% BMG 50%/EMI 50% |
| 5 SCATMAN! - Scatman John | Warner Chappell 25% BMG 50%/EMI 50% |
| 6 TWO CAN PLAY THAT GAME | Warner Chappell 16.67% EMI 16.25% |
| 7 SOME MIGHT SAY - Oasis | MCA 100% |
| 8 DREAMER - Livin' Joy | PolyGram 100% |
| 9 HOLD ME, THRILL ME, KISS ME, KILL ME - U2 | PolyGram 100% |
| 10 COMMON PEOPLE - Pulp | PolyGram 100% |

There's no short-term return in launching an internet site

In the first of Music Week's new fortnightly technology pages, Steve Redmond reviews last week's launch of dotmusic, the Miller Freeman Entertainment net site

Each and every week, *Music Week*, *Record Mirror* and our sister US paper *Guitar* publish upwards of 100,000 words of text, relay many tens of thousands of faxes and package them in a portable, easy-to-consume medium which can be filed and consulted again and again with no need for the reader to use any kind of hi-tech equipment.

So why have we spent six months, quite a few thousands of pounds and a hell of a lot of blood, sweat and tears to get together no more than 50 Internet 'pages' of perhaps 200 words apiece which the overwhelming majority of our customers have no way of accessing and which shows no likelihood of a short-term return?

It's a good question. It was a question we asked ourselves for the thousandth time last Monday when dotmusic was finally due to go live. We had cleared all our 'pages' off our host computer ahead of the launch in order to update them, the idea being that we would upload them again just before the launch time of midday. Unfortunately our launch promotion had been so successful that the host computer was so busy with people trying to log on, that we couldn't get on to upload the pages.

Result: dotmusic was an hour late in getting on the Net.

So far the results have been very positive (see above), but yet again, far from justifying the time and effort involved to achieve them. It has become convinced of anything during my past six months of trying to get dotmusic off the ground, it is that putting your company or organisation on the internet cannot be justified on the basis of any immediate return. There isn't any.

THE WORLD IS LOGGING ON

.DOT MUSIC

THE WORLD WIDE MUSIC SITE

One of the advantages of the Internet as a medium is the very direct relationship it brings with customers. It can give a very clear idea of who customers are and almost immediate feedback from them. Proof of that comes from the statistics on dotmusic usage which show a remarkable doubling of accesses between 9am and 10am on Mondays—presumably a response to the ads in *Music Week* promoting the site, since this is normally the time at which staff in London record companies receive their copies of the magazine.

In its first four days, dotmusic was accessed over 8,000 times by people in 31 countries with no promotion other than that in *Music Week*. The most important territory was the US which represented 39% of accesses, followed by the UK on 22% and Australia at 6%. The significance is its contrast with *Music Week's* circulation of which only 14% goes overseas. This could suggest a larger market for *Music Week* sales outside the UK. Likewise other companies are finding that the information the internet gives them is increasingly shaping their marketing.

What benefits there are basically divide into three:

- 1. Strategic promotion and positioning.** Launching an Internet site is one way of positioning a company as forward thinking and committed to new technology. The current high level of media interest means you are almost guaranteed coverage for the fact of creating a site, rather than for its content.

The Shamen's decision to put a full version of their new single, *Destination Eschaton*, exclusively on the Net (<http://www.drci.co.uk/drci/shamen/>) over a week before its release in the shops is a prime example.

In reality the benefit is arguable since the sound file takes approaching an hour to download, but it does make a potent statement about The Shamen and their involvement in technology

which will reach and influence far more people than actually take the trouble to download it.

- 2. Direct product promotion.** There is no doubt that there are potential consumers for your product who can be reached by the net. Virgin Records' (<http://www.vmg.co.uk/>) is one of the best examples of a record label taking promotional material to its potential audience, with the added benefit that because Virgin has linked directly to the Superdirt high-speed academic computer network it can better target the students who are key buyers for many of its acts. In the case of dotmusic we are already receiving subscription enquiries for our printed magazines from all over the world.
- 3. New products.** This is potentially the most interesting area and, for us, it

is dotmusic's whole raison d'être. While for record companies the effective use of the Net to deliver music direct to people's homes is at best a long-term dream, for an information provider like Miller Freeman Entertainment, it is a practical possibility today.

One of the biggest stumbling blocks to extending our magazines' circulation overseas, for instance, is the slow speed of conventional post.

I remember a long correspondence with a subscriber in South Africa who could not understand why he could not receive his *Music Week* on a Monday morning as he used to in London!

By using email we hope to introduce new types of overseas subscription plans in which subscribers receive the most timely information such as charts and news immediately by email, with the printed magazine following by post.

As our expertise develops, it will be just a short step to introduce email-only newsletters, first on the basis that some media are better suited to certain types of content than others, it is highly unlikely that the Net will ever superecede the printed copy of *Music Week* you are holding in your hand.

I can't wait to admit that dotmusic as it is currently has a long way to go. In part that is deliberate. The Net responds very well to novelty, so instead of launching all of our services at once, we shall be adding new ones on a monthly basis, beginning with *Music Week's* sister paper *MBI* at the end of this month.

Our ultimate aim is that dotmusic becomes one of the first ports of call on the Net both for those involved in the music industry and for the public.

But we're the first to admit there's a long way to go.

NEW ON THE NET

Black Grape
Baggie meets Cyber-space on Tuesday when the members of Shamen's Black Grape do a live question and answer session on the Internet. The band will be answering questions fired at them from fans all around the world at 6pm (all welcome), as part of their new Internet site set up by Musicbase. The Black Grape page is one of the newest sites set up, coinciding with the recent release of the band's first two singles and the debut album, out this week. The page includes artwork and biographies, and will feature new material as the band's career progresses. The address for the page is <http://www.musicbase.co.uk/music/blackgrape/>

Alternative. These were due to go live today (Monday) at <http://www.parlphone.co.uk/p4/> in their basic form. But coordinator Richard Davis says there are plans to turn it into a bigger initiative, featuring highlights of the band's 11-year career. A B1ar page will be on-line within a few weeks in anticipation of the latest album, *The Great Escape*, and will be accessible via the Parlphone address. China Records (<http://www.chinarecords.co.uk/users/cs23/>) aims to have its full roster of acts on the label's Internet service in the coming months; in the meantime it is setting up a Levellers page to link with the release of the band's new album on August 23. Updates of the Levellers' file will include diaries from band members when they embark on their UK and European tours later on in the year; says China Records marketing manager Jonathan

Druggers' site
The Druggers' site is one of the newest sites set up, coinciding with the recent release of the band's first two singles and the debut album, out this week. The page includes artwork and biographies, and will feature new material as the band's career progresses. The address for the page is <http://www.musicbase.co.uk/music/druggers/>

Melody Maker
Sunny Creation marketing manager John Andrews says the label plans to introduce all of its bands' videos - Oasis, Teenage Fanclub, The Boo Radleys and Primal Scream among them - onto its Internet service (<http://www.musicbase.co.uk/music/creation/>) in the near future. Meanwhile *Melody Maker* (accessible through <http://cerbenus.co.uk/tdj/reading/>) will be making the most of new technology during the forthcoming Reading Festival weekend (August 25-27). Using a new digital camera system, the MM reviews team will be downloading pictures of the Reading acts and sending them to the UK's Internet site. Instead of the hours taken to process a film and scan the prints into the computer, the digital camera downloading will take only a few seconds, according to IPC Magazines assistant

music titles publisher Rob Tate. "For instance, we could be taking pictures of the first song on Björk's set, and by the fourth song those pictures could be sent all over the world," he says. The magazine plans to feature live bands on the service, which will also include regular news updates both before and during the festival. Despite reservations about download times, One Little Indian act The Shamen (<http://www.drci.co.uk/drci/shamen/>) have released their latest single *Destination Eschaton* on the Internet. The single was released in its cybernetic form a full week before its commercial release (August 7). The track has been cut by a minute to fit disc-company pricing, and One Little Indian does not believe the computer version will affect sales.

"This is more of a public relations exercise than anything," says One Little Indian marketing manager Mark Dennis. The site closes at the weekend, and One Little Indian who miss it can look forward to a similar track the week prior to the release of the new album *Axis Mutilata* on September 11. The web site will feature 30 to 60-second excerpts from the album's tracks.

Compiled by Stephen Dowling. If you want to be listed or linked to dotmusic email us on links@dotmusic.com

RELAND'S EMERGING TALENT

NEW ACTS BENEFIT FROM THRIVING MUSIC SCENE IN DUBLIN AND THE PROVINCES

FOWLEY'S MISSION

Kim Fowley is one of rock's great eccentrics. He's been in the music business since 1957, starting out as a tea boy in Doris Day's management office where the young David Gelfand worked in the mailroom.

As self-styled producer, writer, publisher and evangelist, he's worked with everyone from Helen Reddy to Charles Martin, The Runaways and COT Stevens.

He currently has a Top 20 album in the Netherlands with Ben Vaughn, and has just produced a BMX Bandits album and is working with Teenage Fanclub.

Now, Fowley has been himself in Ireland, attempting to unearth new talent to sell on there and overseas.

"Ireland is slow," he says. "I might be a legend in some places, but no one has ever heard of me here."

He feels the country has more than his share of talent and lists off some of the key acts he's been working with. "Zrazy are a female Top Shop Boys who've got a lot of interest from US rap and dance labels. Ted E. Bear is a cross between The Clash and The Police. Winnie The Pooh could be huge. Meira A is a beautiful woman who is very likely to appear on an official Dorsis tribute album," he says.

Doris manager Danny Sugravan is very keen to have an unsigned female act on the album, which features Bruce Springsteen and Pearl Jam, and he's very interested in her.

Like many Americans, Fowley moved to Ireland to discover his roots but he believes Ireland offers his a cultural inferiority complex.

"Ireland has the same problem as Canada and New Zealand: the difficulty of living in the shadow of a greater land mass," he says.

But, he adds, it's not an insurmountable obstacle. "Look at Japan, nobody likes it much but it's done very well for itself. Ireland needs to go along the 'live local, think global' route."

Fowley has found the industry more than willing to help him in this. "I'm here to find new talent, revitalize old talent and get things going. I'm going from dance labels such as Pied Records to Daniel O'Donnell's Ritz Records and just taking everything in."

Fowley may be considered a true maverick genius, a few times his age as a lion. But the industry relies on such one-offs to keep itself alive. **Leo Finlay**

Traditionally, Dublin has been the focus of Ireland's developing music talent. The capital city, which has produced megastars such as U2 and Sinéad O'Connor, boasts the best venues and is home to more than half the nation's acts.

But, for a while, Dublin has been overshadowed as a talent source by the provinces. Cork has produced Frank And Walters and Sultans Of Ping. Donegal has provided Enya and Clannad, while The Cranberries hail from the republic's least fashionable city, Limerick.

Now, Dublin is fighting back and a significant number of new independent labels have sprung up to re-establish the city as Ireland's music powerhouse.

Labels such as Dead Elvis, Dirt, Independent, Hunter S and Blunt have lined up alongside successful folk/traditional labels such as Starc, CBM and Dara to give the city's acts the chance to be heard.

It's a very significant step and a glance around any decent Irish record store reveals a huge growth in home-produced product compared with five years ago. They might not sell huge amounts – Ireland has an annual per capita spend half that of the UK – but at least they get the product out there and generate raw talent.

Small indies are one thing, but when the bands they're recording start getting snapped up by bigger indies and majors, you can be sure something is afoot.

The last year has seen Dublin-based Blunt lose **Pet Lam** to Roadrunner and **Joyrider** to Paradox/A&M.

Blunt was founded by **Therapy?** frontman Andy Cairns and **Hot Press** journalist Dan Ogley in 1994 to help heavier Irish alternative acts get a hearing. Ogley says: "We set up because we saw bands who were on the per with anyone else in the world playing toilet venues. They deserve better than that."

And while a hardcore band like **Blunt's Female Hercules** might not ever be a major's dream signing, it's encouraging that such an Irish act can actually get a release.

Another Blunt act, Dublin's **Medicine Pigs** who plough a melodic furrow between Dinosaur Jr and pure

pop, are a more commercial bet, but would never have grown into this position without the label's support.

In the past, great little Irish bands such as **The Real Wild West** have vanished because there was no avenue available for them to release product. Dead Elvis was set up by brothers Eamonn and Og Crudden and friend Mark Carolan last year to release the debut album, **Chicks Dig Scars**, by Dublin trio **Wormhole**.

Wormhole's BeeHeart-influenced play on Jesus & Mary Chain-style feedback pop earned them a deal with UK indie Roadrunner as well as UK support slots with The Fall and Pond.

Eamonn Crudden says, "We wanted to put out a Wormhole single. We sent them into the studio and, before we knew it, they'd recorded a 50-minute album. That was our first release and, even though we limited it to 500 copies, we made our money back."

The album is now being given a full UK release by Roadrunner (out August 28) and should establish Wormhole as firm indie favourites.

Dead Elvis has been one of the strongest Irish indie rosters, based entirely on the musical taste of the trio who run it. "I'll be all like it, and the band likes us, we put a record out," says Crudden.

Sewing Room, who feature former Stars of Heaven guitarist Stan Erraught, have a sporadically brilliant self-titled debut, which is due to be released in the UK through Cargo soon, while Dundalk punks **Rumble** use the heritage of **Stiff Little Fingers** to outgreen Green Day.

Best of all are the deceptively simple **Jubilee**, whose shambling lo-strum has produced one of the singles of the year in **Don't Give Up On Me**.

Another new indie, **Red Records**, was started by Shane O'Neill who previously fronted the Island-signed **Blue In Heaven**. "I started the label, because I realized how easy it was to do," says O'Neill. "With CD pressing coming down in price, it became viable. I have a long-term view and I want to get a name for supporting bands. **Maybe Revelino** and **The Idiots** aren't ready for international stardom, but they deserve to be heard."

Sony Music Ireland A&R manager

Olan McGowan sees the arrival of these indies as a "brilliant development".

He says, "In all these years of international attention focusing on us, the one thing we've lacked is a strong indie sector."

"I don't see them as opposition and I think it's a healthy thing if we live off each other. They're providing a launch pad for major but, if they prosper, so will the whole industry here."

Dead Elvis's Crudden believes there's a huge amount of talent in the 32 counties. "As a music fan, I think there are loads of great bands in Ireland. We haven't been in the game long so I'm not sure if it's a sudden thing but I really think that indies such as ourselves, Dirt and Blunt are putting out much better music than the industry-approved labels."

Crudden is making an age-old anti-major point but the Irish majors have singularly failed to pick up on potential worldwide successes over the years, missing out on U2, The Cranberries, **Therapy?** and Sinéad O'Connor in favour of signing acts who produce the goods on home soil.

Sony Music has done its bit in the last year, though, picking up the highly-rated **Whipping Boy** and **Derry's Schtum** (see panel right), while Parlophone is feeling confident about Dublin dance-tinged rosters **Blink**.

But Sony Music's McGowan is cautious about the level of talent in Ireland. "We're not chook-a-block with great bands but there is a high proportion of bands per capita," he says. "Relatively speaking, we do produce more than our fair share of good acts and, when good bands come along, they tend to be great."

The BMG-distributed Hunter S – run by something Happens manager Peter O'Sullivan and Dave Bell – has done well in Ireland and could break abroad with the excellent, country-tinged **Reverents**.

The biggest hopes of all in the country though are County Down's **Ash**, signed to Infectious. The teenage trio have charmed the socks off everyone with power pop singles such as **Kung Fu** and the near-classic **Jack Names The Planets**. They also look set

NEW SIGNINGS

| ARTIST | MUSICAL STYLE | SIGNED TO | MANAGEMENT | TYPE OF DEAL | SIGNED BY |
|---------------------------------|---|-------------------------|---------------------------------------|----------------------|--------------------|
| THE COMMISSION | Ramoner/producer duo from Birmingham | CLEVELAND CITY | Bill Stonebridge | two singles | Mick Evans |
| DISS-DISS | Dance writers/ producers/artists | LONDON MUSIC | self managed | worldwide publishing | Richard Bolger |
| DOMINICA | pop/dance act from Holland | HI-LIFE | none | singles | Tony Piercy |
| EXOTICA | Commercial Euro dance | POLYDOR | IE Management/ Stephen Budd | singles and album | Tony Piercy |
| KIMMOCHI | Hi-NRG Euro stomper | POLYDOR | Red Parrot Management/ PFB Management | singles and album | Tony Piercy |
| HENRIK KORPI & PAUL BOBBS | House RnB | CHRYSALIS MUSIC | self managed | worldwide publishing | Steve Jasse |
| LEFFIELD | Experimental dance duo | CHRYSALIS MUSIC | Lisa Horan, Hard Hands | world publishing | Jeremy Lascelles |
| NEW CITY STATE | Boogie/rap/bling four-piece from London | EATON MUSIC | Tony Es | singles with option | John Boughwood |
| NORTHBOND/ aka VICTOR SIMONELLI | Garage DJ/artist | ROKSTONE/ PASSION MUSIC | Gerard Franklin | single | collective signing |
| PARTY FAT/PULL | House duo | EMI MUSIC | self managed | singles | Simon Harris |
| PHOTEX | Jungle artist from north London | MCA MUSIC | none | worldwide publishing | Ruti Rothwell |
| SENSE OF SPACIOUS | House production duo | ROKSTONE/ PASSION MUSIC | David Howells | single | collective signing |
| MARTIN STEPHANSON | Ex-Dairneses member | EATON MUSIC | none | worldwide publishing | John Boughwood |

Compiled by Sarah Dwyer 0161 946 2230

ONES TO WATCH

THE CANDYSKINS

Recently dropped by Gelfand/MCA after two albums, this Oxford-based guitar pop five-piece are looking a very excellent demo and attracting interest once again. The band is also looking for a publishing deal. A one-off single, **Mrs Hoover**, is out on Rotator in September. Gigs are also being lined-up.

IMMI

Otherwise known as Imogen Heap, this 17-year-old ex-Brit School student is talking to record companies on the strength of a precociously strong tape, which includes production support from Nik Kershaw.

RANCID

California punks Rancid – like their fellow snarlars **Outspiral** and **Green Day** – are regrouping the Seventies new wave sound. Their new 20-track **Epitaph** album... **And Out Come The Wolves** (out August 22), should put them in the limelight. Its feisty, abrasive yet very tuneful sound can be sampled at a show at London's Underworld on September 7.

WHIPPING BOY AND SHTUM: RIDING THE NEW IRISH WAVE



One of the strongest albums to come out of Ireland in recent years is Whipping Boy's splendid *Heartworm*. The Dublin four-piece (pictured above) have been together for six years, initially putting out two singles on UK indie Cherie, before releasing the early Sonic Youth-styled album *Submarine* for Irish label Liquid.

Now signed to Columbia, the band are quietly confident about *Heartworm* (released in September) and their September UK tour. And they feel they've paid their dues.

Guitarist Paul Page says, "Time is what makes a band. Over our six years together, we've made mistakes, but we've also learned a lot. *Submarine* wasn't a great album but we gained a lot of experience from it."

Heartworm is a much stronger and more individualistic work, with frontman Feighal McKee carving out a tidy niche as a charismatic vocalist and original lyricist. The words reflect the band's time in Dublin, commenting on relationships, boozing, fighting and the window in Bono's toilet.

Sony Music Ireland A&R manager, Olan McGowan has known the band for years, but felt they were too leftfield for a major deal. But he changed his mind when he heard a demo of three tracks which ended up on *Heartworm*. "When I heard the songs, it was like an A&R's wet dream," he says. "They still

sounded as uncompromising as ever but they were incredibly radio-friendly. They're special because they haven't lost that spark of naivete, the X-factor that makes a band."

McGowan also A&R's another truly-tipped Irish act Shtum (pictured below), whose eponymous debut album is released this week.

The Derry quartet are less immediate than their Dublin stabmates but their album veers

nicey from Jane's Addiction-style groove metal to sheer pop.

McGowan feels Whipping Boy could explode into the public consciousness, but he's more cautious about Shtum, "They're true originals but I see them as a band who'll break by touring. They might have a problem in the UK because they just don't fit into the NME/Melody Maker scheme of things—they're far too inventive to be part of a scene."



for their debut Top 40 hit with the Undertones-ish *Girl From Marrs*.

They've had one mini-album out already, but expect a Supergrass-style reaction to their full-length debut in January.

There's also a plethora of unsigned bands throughout the rest of the country, most of whom will remain so, although there are some worthy of attention.

The Bedhangers from County Antrim are another tunelessly noisy act, whose live performances have been attracting rave reviews and the attendance of at least one Irish major's managing director.

It's early days with the band, but the fact that they can so refreshingly recall Husker Du's sweeter moments stands them in good stead.

Their manager is Hugh McMaster, who also runs Northern Irish studio Homestead where bands such as Therapy? and De Danann have recorded. McMaster also thinks there's an A&R goldmine out there.

He says, "I think we're getting over the U2 syndrome, where foreign A&Rs were just coming looking for the next U2, while missing glorious things under their noses."

"Music has always been strong in Ireland, so it shouldn't come as a surprise that the country is awash with good artists," he adds.

Another unsigned act of note is Cork's **Manhole**, who combine the weirdest mix of acoustic guitar, piercing keyboards and insane lyrics to come up with a bizarrely-danceable sound.

Irish national radio has long been supportive of local acts and Larry Gogan, lunchtime host on Radio One's equivalent 2FM, often plays acts such as Wormhole and Ash, while Dave Fanning does the John Peel duty of broadcasting sessions by Irish bands.

A further impetus has been supplied by RTÉ television music video programme *No Disco*. Presenter Donal Disney believes this is an exciting time for Irish music. "There's definitely something going on, perhaps on a cottage industry level, but labels such as Dirt, Blant and Dead Elvis have brought things on a fair deal."

"No Disco probably gets more credit than it's due. All we're doing is reflecting the hard work being done by people working with bands."

Many UK A&Rs will continue to see Ireland as an insignificant adjunct to the UK but, with fewer people than Scotland and a far better record for producing the goods, maybe it's about time people stopped being so green about Ireland. **Leo Finlay**

NICK MOORE

I'm feeling very jubilant about the whole live scene at the moment. If you go back five years to all the shoe-gazing stuff, the British live circuit was about as dismal as it could get. But that's all changed. Most of the acts who have been signed over the past couple of years have been essentially live acts. So many of the support acts that I'm putting on at the club are of such a high standard that they'll be coming back as headline acts...Scotland seems to be a particularly fertile place for new bands at the moment. The **Delgados** have just got single of the week in the *NME* and **Mudshark** and **Lucid** are all doing well. It has to be said that the rock press remains important in the breaking of new acts. I don't think Britpop would have happened without the *NME* and *Melody Maker*. Conversely, the American band scene is fairly quiet and their bands aren't running

things around UK acts any more. **Sponge** did well when they played over here and the **Foo Fighters** new album is brilliant but, if you want original albums, then look to **Tricky**, **Portishead** and **Lefthead**. The UK dance scene is very progressive at the moment and there's an exciting crossover between indie, alternative and dance. The most exciting thing for me about British music at present is that guitar pop is in the healthiest state it's been in for a very long time. My favourites are **Placebo** who've been around a couple of months.

London based with an American singer, they're an all-male three-piece with a dark, quirky sound. The A&R pack are currently following them everywhere...We had **Kula Shaker** and **Hooker** at the club recently and they look very promising. They both have a Sixties influence with bits of The Who and the Stones in there

and have a slightly harder edge than Oasis. Hooker have a one-off single deal with Parlophone's new label Regal and I will confidently lay money on Hooker, Placebo and Kula Shaker all getting properly signed very soon...Also worth watching out for is **Factory Circus**—an old name with a new, indie dance sound based around the vocals of Louise Dowd. They sent me one of the best demo tapes I've had...With *The City* coming up, there are a lot of demo tapes flying about. Consequently, it's a much better time for booking acts than three months ago when it was very dead. I can't wait to see what autumn and winter bring...

● Nick Moore, manager at London's Splash Club, was interviewed by Jake Barnes. Nick Robinson is on holiday



UTAH SAINTS

TAKING RAVE TO THE MAINSTREAM

When the power of rave began to make itself felt in the late Eighties, it was The Shamen and Leeds-based act Utah Saints who best managed to harness that energy for mainstream audiences.

The Saints—Jez Willis and DJ Tim (Garbutt)—allied sampled hooks from popular songs to the frantic pulse of club music.

The result was three Top 10 hits in the early Nineties and album sales of more than 100,000 in the UK and 250,000 in America.

They also gained high profile support slots on tours by such diverse acts as U2 and Take That, bringing consumer-friendly techno to the masses.

Now, a year and a half after their last release, the Utah Saints are back with a new single Ohio and a new album is due later in the year.

Pete Tong, A&R director at the duo's label London Records, says, "Since the whole UK campaign wound down, they've been following up success abroad in America, Australia and in Europe. They went on holiday, then started writing and then recording."

The last time the group made an album they had to do it in six weeks to keep up with their singles successes.

This time, the group took more than a year and upgraded from Leeds to London to use a "proper" studio.

However, Tong was keen to make sure they didn't change their formula too much.

"I pretty much left them to their own devices. They've been pretty successful so they've been there and done it in that sense," he says. "I asked them to go back and do another song but that was all."

This time the band also used a co-producer, the renowned Mark "Spide" Stunt. Garbutt says, "Originally, he was brought in to mix I Want You, a single from our last album, at the suggestion of Pete Tong but, when we started

working with him, we realised a lot of the records we'd been using as reference points, like Depeche Mode and KLF, were mixed by him."

Garbutt believes Stunt had a good influence on them. "He was brilliant and pushed us to the limits," he says.

Indeed, the group think their new work has a new musical quality, while still retaining the immediacy that originally won them so many fans.

"We're really proud of the new stuff," says Garbutt. "There's a lot more depth but we're still kept the pop sensibility."

It was the Utah Saints' ability to relate to a wide cross section of the music-buying public that made their first album unique. Unsurprisingly, they're keen to revive that popularity.

"In one week in 1993, we played with East 17 and Take That, then with U2 at Wembley Stadium. The following night we were in Cologne, Germany with Moby and The Prodigy and the next day we were performing with The Sisters Of Mercy and The Mission in Leeds," Garbutt says, adding that the duo plan to tour as much as they can.

"We played the same set to all of those crowds and they all liked it. If we keep doing that, I'll be happy," he says.

On the new tracks, the Saints' strong sampling style is less apparent, apart from the first single which picks up from where they left off in 1993 by featuring a vocal from Jocelyn Brown's 1984 hit Somebody Else's Guy.

"It's only that first single that's totally sample-based," says Garbutt. "All the rest feature a vocal from Jez."

That said, Tong, arguably the UK's leading dance music expert, thanks to his Radio One and club DJing career, has never been worried about the group's use of other people's work.

"As long as it's inventive and moving forward, I don't have any problems with it. The first single puts them



squarely back where they left off whereas future songs are state-of-the-art European trance.

"The musicality is much more sophisticated which is where they've moved on," says Tong, who signed the group after hearing a white label copy of What Can U Do For Me which the group had produced, pressed and submitted to him for play on his Radio One show.

With the sampling of other artists such a prominent part of the Saints' sound, it's only natural that up until now the group have lost a lot of publishing revenue.

Will Oldham is carving out a reputation for releasing albums that are extraordinary through their intense emotional rawness.

Recording under the names of Palace Brothers, Palace Songs and now Palace Music, his music clearly draws on his home surroundings in Louisville, Kentucky, but Oldham says it is definitely not country. "It's experimental," he says.

Palace seems to conjure up the dark side of the American rural experience: a bleak landscape of backwoods people operating on a logic formed by their limited surroundings, loners and outsiders who exist in a modern equivalent of the Thirties dustbowl.

The fourth Palace album, Viva Last Blues, is released in the UK next Monday on Putney-based indie Domino.

Palace's wavering, mournful vocal plays over a deceptively shambling country rock arrangement. Like his critically acclaimed previous work it is an emotionally striding experience.

Work Hard Play Hard is an anguished howl of frustration; It's I Who Have Left Them is steeped in bitterness; New Portner is full of wistful yearning; and The Mountain Low, released as a single last month, is just plain crazy.

Oldham is decidedly reticent about explaining the meaning and motivation behind his own music. "The whole approach is disparate," he says, "I don't know what it means now—maybe that

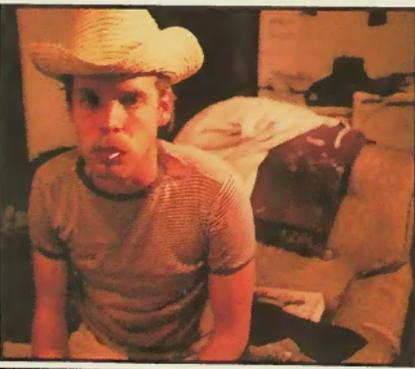
"Yes," says Tong, "but then they don't spend a lot of money making their records so it's all relative. Front 242 liked the band so much they didn't charge. Jocelyn Brown wasn't too bad about it. Chrissie Hynde actively encouraged them as did Annie Lennox and Phil Oakey."

Indeed, it seems sampling could be the newest form of flattery: "They all take a share of the publishing," says Tong, "but I think people genuinely enjoy being sampled by the Utah Saints."

Ohio is released on August 14. **Jack Barnes**

PALACE

REFLECTING THE DARK SIDE OF RURAL AMERICA



will become clear in about two years. I just know what I want to do when I go to record."

Jason Loewenstein of lo-fi kings Sebadoh played bass on the album, with Liam Hayes of touted Chicago band Push on keyboards and Will's brother Ned Oldham on drums.

Palace demurs from the idea that the record was at all produced, even though one of the most eminent producers of the Nineties, Steve Albini (Nirvana, PJ Harvey), supervised the recording. Albini is a big fan of Sliint, the influential pre-grunge hardcore outfit also from Louisville with whom Oldham was an associate.

Albini's hallmark production style is very evident, as Viva Last Blues is full of live performance crunchiness. This befits a record completed in a mere five days at a little gospel studio in Huey Town, Alabama. "Three days to record most of it, one for overdubs and one to mix it," says Oldham.

Even Dando and Marianne Faithfull were among those at Palace's secret Camden Monarch show in June—but can he reach an audience beyond the critics corps and his musical peers?

According to Lawrence Bell of Domino (incidentally also the UK label for both Sebadoh and Push), he already has. "Palace is a true original," he says. "He is an equal hit with the rock intelligentsia and the ladies. We think it's a nice balance." **David Knight**

FRONTLINE

BEHIND THE COUNTER
STEVE KADMAN, HMV, York

"As far as singles are concerned, it has been a week for pop rather than dance with The Cranberries, Stephen Duffy, The Connells and Julian Cope all having done very well for us. It could be said that we've been a bit lucky when JK's classic dance track *SON OF A GUN* (Phonogram) is re-released. It was originally issued more than a year ago but, this time round, there's a big buzz about it. Having crossed over from the underground into clubs, via people buying it on import, I wouldn't be surprised if it went Top Five. We're coming up to our second busiest time of the year, what with the influx of tourists and kids on holiday. We play a lot of summery dance compilations in-store at lunchtime and this seems to draw people in. T-shirts are going particularly well due to the heatwave and our bestsellers are Blur, Oasis and Supersgrass. We've also just initiated a dance label T-shirt campaign that includes XL, Cheeky and Perfecto. We sell a lot of 12-inch singles to fans of these labels and this loyalty has now crossed over to T-shirts. Video is a bit quiet at the moment, although next week we're expecting great things of The Flintstones and the Pet Shop Boys' *Discovery*."

ON THE ROAD

MARK ANDERSON, PolyGram rep

"The first thing is, it's not much fun driving about in this heat. Getting back into the car, you might as well be getting back into an oven. Business is still very quiet because of the summer and customers seem to be very few and far between. This week, there's the new Boyzone single and we're hoping for a Top 10 place for that. Also the Matt Goss single is selling well because of the mixes and there's been a lot of good press about the comeback, and we're hoping for a Top 20 place with The Cranberries' *Ridiculous Thoughts*.

Looking ahead, we've got the U2 and Brian Eno album, Janet Jackson's greatest hits and a new album from Squeeze in the autumn. Cast's album and a new single are also coming soon. Their *Finetime* single is one of the singles of this year. The other thing that's worth mentioning is the *Pulp* album which should do big things after the success of the Common People single. The funniest thing I've overheard recently was in a store in Ipswich where some bloke asked for 'Coloured People'. The assistant cracked up with laughter and the guy was going 'I'm sure that's what he's singing.'"

IN THE SHOPS THIS WEEK

NEW RELEASES

According to indie dealers, it was the quietest week of the year. However, good business was had from albums *Now 31*, *Soul II Soul*, *Catn Dri Mer* and *Diana King* while *Take That*, *Ash*, *Julian Cope*, *The Connells*, *Loveliers*, *Suggs* and *Stephen Duffy* led the singles pack.

PRE-RELEASE ENQUIRIES

Singles: Grace, Donna Summer, Diana Ross, Oasis, Blur
Albums: Diana Ross, Goldie, Black Grape

ADDITIONAL FORMATS

Julian Cope limited-edition coloured seven-inch, REM limited-edition tour seven-inch

IN-STORE

Windows - Summer Dance Party, Black Grape, Pet Shop Boys, Fluke, TLC, Goldie, Acoustic Freeway, Now 31
In-store - Pat Shop Boys, Black Grape, 15 Wild Decembers, Alan Siveall, Terence Trent D'Arby

MULTIPLE CAMPAIGNS

Windows - Summer Dance Party, Alison Moyet, five CDs for £20 across selected range; In-store - 15 Wild Decembers, Blind Melon, Alan Siveall; Radio ads - Summer Dance Party (Anglia, Granada and Yorkshire regions); Press ads - Blind Melon

In-store - free disposable camera with £15 purchases of music and video, three-for-two on the Two Track range, Now 31, Drive Time 2, Discs Inferno, Take That, Sony Wonder video promotion with two for £12.99, Dedicated To Pleasure, All Campbell, Music On A Summer Evening, Classic Entertaining, Pagemaster, Voyager, Johnny And The Dead, Reverendance, Black Beauty, The Flintstones
Single - Shamen; Album - Pat Shop Boys; Essential selection - Original, Gura, Offspring, The Notorious B.I.G., Rebirth Of Cool Phive, Fluke, Black Grape; Windows - Acoustic Freeway, Pet Shop Boys, Fluke, TLC, Goldie; In-store - Acoustic Freeway, two CDs for £21 across selected range; Press ads - Diana King, Del Amitri, Pet Shop Boys, Hoq! Choons 2, Lovelliers, Shamen



Singles - Deuce, JX, Lisa Moonsh, Shamen; Windows - Star Buys with CD and cassette reductions, The Flintstones; In-store - Rockin' Roll, Pet Shop Boys, Acoustic Freeway, Black Grape, offers on REM back catalogue, BBC children's product promotion



In-store - Dog Eat Dog, Lovelliers, NPG, Offspring, Capercaille, Skunkhour; Press ads - Alice Donut, Harovark, World Domination sampler, Angel Cage with Dony Lying Down, Bull Tack, Delgados, Chocolate, Palace Music



Singles - Take That, Shamen, Deuce; Album - American Diner; Featured artists - Take That, Seal, REM, Blowing Fire, Now 31, Best Summer Ever, Mundo Latino; In-store - Top 30 CD singles at £3.79, cassette singles at £1.99, 200 cassettes at £1.99, The Flintstones



Singles - Deuce, Gura, Offspring, Original; Albums - Chemical Brothers, Dodgy, Fluke, Gavin Friday, Goldie, Gane, Letfild; Windows - Blur, Oasis, Pet Shop Boys, Aswad, Black Grape, Offspring, Gura, Shamen, Original, Lovelliers, Club Zone



Single - NPG; Windows - Cafe Del Mar, Judge Dredd, Backcomb, Rebirth Of Cool Phive, Soul II Soul, Julio Iglesias, mid-price sale, TDK promotion, Met Mikado soundtrack; Press ads - Jungle Massive 4, mid-price sale, Backcomb sampler



In-store - Aswad, Diana King, Soul II Soul, Pet Shop Boys, Take That, Supergass, Julio Iglesias, Cafe Del Mar, Reverendance, Windows - REM, Aswad, Judge Dredd, The Flintstones



Album - Acoustic Freeway; Windows - Acoustic Freeway, Now 31, Summer Dance Party; In-store - albums for £9.99 from Hit List and Classic FM charts



Album - Summer Dance Party; Singles - Shamen, NPG; three CD singles for £10 and three cassette singles for £8.99, Summer Madness promotion with CDs for £7.99 and cassettes for £4.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Cambridge), Arcade Records (Nottingham), FOPP (Glasgow), Heroes And Villains (Belfast), H J Kees (Trowbridge), HMV (York), Sound Vision (Barnstable), Our Price (Edinburgh) and Virgin (Newcastle).

EXPOSURE

TELEVISION

12.8.95
Fully Booked featuring Michelle Gayle, BBC 1, 8.30 - 10.45am
BPM featuring Outsider and a label profile on Freetown, ITV 4.05 - 5am
13.8.95
Wet Wet Wet Afternoon with live footage and videos, MTV 2 - 4.30pm
MTV Unplugged with Melissa Etheridge, MTV 8.50 - 1.30pm
14.8.95
Big Breakfast with TR1, Channel Four 7 - 9am
REM Rough Cut, filmed on their current world tour, MTV 8 - 9pm

16.8.95
The Album Show with Dusty Springfield, ITV, 1.45 - 2.45pm
17.8.95
Paul Gambaccini's Ten Of The Best featuring Prince, U2, REM and Sinead O'Connor, VH-1, 9 - 10pm and 1 - 2am
The Best featuring The Charlatanes live, Bjork and DJ Mowzy Mark, ITV 2.05 - 9am
18.8.95
Old Grey Whistle Test with performances by Joan Armatrading, Linda Ronstadt, Bonnie Raitt and Emmylou Harris, VH-1, 10.30 - 11.30pm

12.8.95
Johanne Walker featuring Dr Didg, Ben Harper and The Murton Birds, plus The Wonderlust in concert, Radio One: 2 - 5pm
13.8.95
Smile: the story of the Beach Boys' lush album, Radio One: 7 - 9pm
Radio One Rock Show, with Bust and Metal Detector, plus Corrosion Of Conformity in concert, Radio One: 8 - 10pm
Andy Kershaw presents Reamy Ogilva from Tanzania, Radio One: 10pm - midnight
14.8.95
Radio One Roadshow with Kenny Thomas

and Scarlet. Other guests: Michelle Gayle, Dodgy (Tues); Craig McLachlan, Sean Maguire (Wed), Squeeze, EVC (Thu), Boyzone, Deuce (Fri), Radio One, 11.30am - 12.30pm
Mark Radcliffe with a session from Duffy, Radio One: 10pm - midnight
16.8.95
Alan B's Big One featuring Terence Trent D'Arby, Radio One: 9 - 10pm
Mark Radcliffe with Stephen Daly live in New York, Radio One: 10pm - midnight
17.8.95
One In The Jungle featuring DJ Shy FX and MC DET, Radio One: 9 - 10pm

RADIO

AD FOCUS

| ARTIST/TITLE | LABEL | RELEASE DATE | MEDIA | CAMPAIGN |
|--|-----------------|--------------|-------|---|
| BEETHOVEN Fidelio | Warner Classics | August 14 | | Nikolaus Harnoncourt conducts this version of Beethoven's Fidelio. Ads will run in <i>Gramophone</i> , <i>The Proms programme</i> and <i>Classic CD</i> . |
| BLACK GRAPE It's Great When You're Straight...Yeah! | Radioactive | August 7 | | Press ads run in <i>The Face</i> , <i>Vox</i> , <i>NME</i> , <i>Melody Maker</i> and <i>Loaded</i> . There are also in-store and window displays in multiples and a nationwide poster campaign. |
| BLIND MELON Soup | Parlophone | August 7 | | Ads will run on IR rock stations and in <i>NME</i> , <i>Kerrang!</i> , <i>Raw</i> , <i>Melody Maker</i> and <i>Select</i> . |
| BRÜCKNER Symphony No. 3 | Warner Classics | August 14 | | Conducted by Nikolaus Harnoncourt, this release will be advertised in <i>The Proms programme</i> , <i>Gramophone</i> and <i>Classic CD</i> . |
| ELVIS COSTELLO AND BILL FRISSELL Deep Dark Blue | WEA | August 14 | | The album will be advertised in the music press. |
| GAVIN FRIDAY Sing Tobacco | Island | August 7 | | Press advertising will run in <i>Q</i> , <i>Moj</i> , <i>Vox</i> and <i>NME</i> . In-store posters are available and the album will feature on listening posts nationwide. |
| BRUCE HORNSBY Hot House | RCA | August 14 | | There will be advertising in the music press including <i>Moj</i> and <i>Q</i> to support this release. |
| JULIAN JOSEPH In Concert At The Wigmore Hall | East West | August 14 | | The album will be advertised in <i>The Proms programme</i> , <i>Jazz On CD</i> and <i>Straight No Chaser</i> . |
| KRAFTWERK Autobahn | EMI UK | August 7 | | This release will be advertised in the music press. |
| TON KOOPMAN Complete Cantatas | Warner Classics | August 14 | | Press ads run in <i>Gramophone</i> which is co-promoting Koopman's October concert at St. John's Smith Square. |
| PET SHOP BOYS Alternative Pet Shop Boys | Parlophone | August 7 | | Press ads in <i>Q</i> , <i>Select</i> , <i>Attitude</i> , <i>Gay Times</i> , <i>NME</i> , <i>The Guardian</i> and <i>Sky</i> will be supported by in-store and window displays and posters. |
| SWERVE DRIVER Ejector Seat Reservation | Creation | August 7 | | Press advertising will run in <i>NME</i> and <i>Melody Maker</i> . |
| TOWERING INFERNO Kaddish | Island | August 14 | | The release will be advertised in <i>Q</i> , <i>Wire</i> , <i>New Moon</i> and <i>The Jewish Telegraph</i> and will feature on Tower and HMV's Vidzones. |
| ULTRAMARINE Bel Air | WEA | August 14 | | There will be music press ads and the album will feature on HMV and Our Price listening posts. |
| VARIOUS The American Diner | Dino | August 7 | | There will be national ITV Channel Four and satellite ads plus radio ads on Capital, Atlantic 252 and other IR stations. |
| VARIOUS Axion Funk - Funkchronomicon | Axiom | August 7 | | Ads will run in <i>The Wire</i> , <i>Echoes</i> , <i>Melody Maker</i> , and in a generic ad with <i>Vital</i> in <i>Muzik</i> . In-store posters are available. |
| VARIOUS 100% Carnival | Telstar | August 14 | | TV ads will run nationwide on Channel Four and in selected ITV regions. |
| VARIOUS The Chart Show Dance Album | PolyGram TV | out now | | There will be radio ads on dance stations. |
| VARIOUS Classics On A Summers Day | Pure Music | out now | | The release will be nationally advertised on ITV, Channel Four and satellite and radio advertised on Atlantic 252 and Kiss. |
| VARIOUS Club Zone | Telstar | out now | | Ads will run in selected ITV regions and nationally on Channel Four. |
| VARIOUS Dance Mania Vol 3 | Pure Music | out now | | There will be radio ads on Classic FM. |
| VARIOUS Deconstruction Classics | Deconstruction | August 14 | | There will be ITV, Channel Four and satellite TV advertising with radio ads on Capital FM and Atlantic 252. |
| VARIOUS Grownwer's Handset Selection II | Kickin' | August 7 | | This compilation will be promoted nationally on Channel Four. |
| VARIOUS Hitz Blitz | Global | August 14 | | Press ads will run in selected music titles and there will be posters and radio ads on Kiss, Capital and IR stations. |
| VARIOUS The Lark Ascending | Warner Classics | August 14 | | Ads will run in <i>NME</i> , the dance press and on IR dance stations. There will also be poster in London. |
| VARIOUS The No. 1's Rock Album | PolyGram TV | August 14 | | This release, aimed at the teenage market, will be advertised on Channel Four and SAC in the summer holidays and on radio. |
| VARIOUS Planet Rampant Vol 1 | Rampant | August 7 | | This compilation of classical music and birdsong will be advertised on <i>Classic FM</i> , <i>Melody</i> and <i>Capital Gold</i> and in the <i>RSPB Birds</i> magazine. |
| VARIOUS Rebirth Of Cool Phive | 4th & Broadway | August 7 | | National TV ads on Channel Four and BSkyB will be backed by regional ITV ads. There will be ads on Virgin and Capital and national press ads. |
| VARIOUS Sax Moods | Dino | out now | | This compilation of mixes will be advertised in <i>Melody Maker</i> and the dance press. |
| VARIOUS Summertime Soul | PolyGram TV | August 14 | | Press ads will run in <i>Blues & Soul</i> , <i>Echoes</i> , <i>Muzik</i> , <i>NME</i> , <i>Select</i> (with Virgin) and <i>Time Out</i> (with HMV). |

Compiled by Sue Sifford: 0181-767 2255

CAMPAIGNS OF THE WEEK

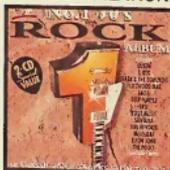
ARTIST



TOWERING INFERNO - KADDISH
Record label: Island
Media agency: Target
Media executive: Lucy Barclay
Product manager: John Paveley
Creative concept: Towering Inferno
 Based on the Jewish prayer for the dead, Towering Inferno's Kaddish was originally released on the band's own label last year to much critical

acclaim. As a result of the groundswell of press attention, Island is now backing the re-release, due out next Monday, with press advertising in *Wire*, *Q*, *New Moon* and *The Jewish Telegraph* and will be running a street poster campaign in the London area. The album, which was brought to Island's attention by Brian Eno, is part of a multimedia package which includes back screen projection and film. To reflect this, Island will also be promoting it on Tower and HMV's Vidzones. The campaign includes a mail-out to the Axiom and Real World databases and to the band's own fanbase.

COMPILATION



THE NO. 1 70'S ROCK ALBUM
Record label: PolyGram TV
Media agency: The Media Business
Media executive: Tina Digby

Head of marketing: Karen Meekings
Creative concept: Karen Meekings
 Following its success with the No. 1 Reggae and No. 1 Classic Soul compilations, PolyGram TV is continuing the series with the No. 1 70's Rock Album - a double CD including artists such as Queen, Fleetwood Mac, Curved Air and Elton John. From its release next Monday, there will be national TV advertising on Channel Four and satellite and cable advertising for two weeks on BSkyB, UK Gold and VH1. Regional ITV advertising will start in Central, Yorkshire, Tyne Tees and West Country and roll out to include other areas.

Radio ads will run on Virgin and Capital and there will be a nationwide press advertising campaign including colour ads in *Q* and *Moj*. In-store displays will run with all multiples and independent retailers.

MUSIC WEEK 12 AUGUST 1995

SINGLES

FLYER: Hey Man, Nice Shot (Reprise WS95CD1). A grindingly untoppable first single from ex-Nine Inch Nails man Richard Patrick and his electronic music sidekick Brian Deegan. The pedigree of this rock sound deserves to translate into sales. **○○○**

ECHOBELLY: Great Things (Fuevo FAUVS). Echoelly return to the fray with their most commercial venture to date, a wonderfully jaunty popside with Sonia Aurore-Madan sounding in confident form. **○○○**

TATJANA: Santa Maria (Love This LUVTHISCD4). Vibe up your holiday memories with this Euro-anthem from the Croatian, courtesy of the golden hands of Slack & Atkin. **○○○○**

SQUEZIE: This Summer (A&M 8911892/912). The older brothers of Brit pop are back with the first single from the forthcoming album *Ridiculous*. Their inimitable sound, mixed with a Beatle-like touch, previews summer's finest. **○○○○**

TEENAGE FANCLUB: Neil Jung (CRESCD210). The third single from the Grand Prix album has a pleasant retro feel, some great lyrics and a strong, lopey pop sound. Deserves Top 40 action. **○○○**

MYRINDELL: Let There Be Light (WEA Y285CD). Oldfide's guitar doodlings are turned into a pounding and ultimately credible dance track with a little help from Hardfloor and BT remixes. It's already in the *RM Club Chart*. **○○○**

DIANA ROSS: Take Me Higher (EMI CD8438). Somewhere, the title track from Ross's new LP is a slight affair, but its energy and some uplifting remixes make it a dancefloor winner. **○○○**

CL LEWIS: Reach 'N Smooth (MCA BM17009). A ragga tinged R&B ballad that sounds chart friendly and contains that raunchy element currently in favour. Should please fans. **○○○**

HEATHER NOVA: Maybe An Angel (Butterfly/Big Life BLF872). The Bermudian singer-songwriter's second single from *Oyster* displays strong vocals, sounding like a mix between a rocky Joni Mitchell and Sinead O'Connor. **○○○**

RAMSHACKLE: Isn't This The Life (Big Life BLR119). Laid-back reggae from hip hop DJ Sen Chapman and Bass G. Male rager Steve Roberts which almost falls into the trip-hop mould, with dreamy grooves and a strong vocal. **○○○**

DOP & LORNA MARSHALL: Manifest Your Love (Polygram 5795952). DOP return with a summary house/soul hybrid that owes more to a passing nod to Massive's Shara Nelson collaboration, with a powerful new vocal in Lorna Marshall. **○○○○**

THE WILD FAMILY: Saddy Lookin' (Granite MGRG07). Feelgood rock and funky rock from the West Country five-piece. Wearing their Counting Crows and Black Crowes influence proudly on



URGE OVERKILL: STYLIZED LOUNGE ROCK

their sleeves, the debut single does possess a certain charm. **○○○**

SUNSCREAM: When (Sony SZ 962322). An uplifting, hook-filled dance track which should arouse interest in the upcoming album *Change Or Die*. **○○○**

HOOTIE AND THE BLOWFISH: Only Wanna Be With You (East West W136CD). Top 30 in the US in its first week, this leaps to their marvellously successful formula: gritty lead vocal, ringing guitars and as many choruses as possible. **○○○**

GANG OF FOUR: Tatto (When! WENX1102). Positive three-something punk rage from the songwriting duo of the 'Four, Andy Gill and Jon King, with solid support from Curvo's Steve Monti and Iggy bassist Phil Butcher. **○○○**

RADIOHEAD: Just (Parlophone Z473882327). Another emotionally smouldering track, complete with epic choruses and matching guitars, from the stunning *The Bends*. Three crunching live tracks take it up. **○○○○**

RED HOT CHILI PEPPERS: Wasted (Warner Bros W0376CD). This edition of prog is reluctant to surrender any hidden charms, preferring to make its mark with a profusion of frank-free psychedelic flourishes. A disappointing return. **○○**

OU3: Crazy (MCA MCST0291). Reminiscent of PM Dawn, this is a refreshing, cool pop breeze that lacks the sparkling chorus necessary to make it a really special experience. **○○○**

CUT 'N' MOVE: I'm Alive (EMI CD80DJ 375). With all the joyous thrust of Real McCoy's *Another Night*, this female vocal/rap track from the Danish four-piece should bound into the UK Top Five. Pure summer fun. **○○○○○**

PHUNJ: JUNKEEZ - I Love It Loud (Atlantic A8158CD). This Arizona sextet debut with a cover of a Kiss track. Something akin to the Beastie Boys without the cheeky charm, it still grooves and rocks with pleasing party power. **○○○○**

ORBITAL: Unleited EP (Internal LIE 23). The most eclectic pair in techno offer two



THE WILD FAMILY: FEELGOOD FACTOR

THE WILD FAMILY: FEELGOOD FACTOR

versions of the new, jiggery, junglish Times Fly, the vibrant *The Translocator* and a reworking of Sad But New from the criminally overlooked *Snivilisation*. At 30 minutes, it's too long to get into the charts, but will sell plenty. **○○○○○**

SINGLE OF THE WEEK

MORRISSEY: Daphne Dave (RCA Victor 734221299802). Echoes of Panic's Haig The DJ hook inform an ode of Morrissey's takes on society's unloved. Producer Steve Lillywhite provides the stadium rock kick that will propel radio and guarantee a hit. **○○○○○**

ALBUMS

FRANK ZAPPA: Strictly Commercial, The Best Of... (Pykoleme R4C4068). A neat and unrepeatable compilation of the Grand Wizard's career high-points. **○○○○○**

LA BRADFORD: A Stable Reference (Flying Nun FNC0328). The US trio, who have been much hallowed by Stereolab, turn in a many-textured set which pushes the ambient envelope. **○○○○**

STANFORD PRISON EXPERIMENT: Gato Hunch (World Domination W00M020CD). A more muscular, decidedly off-kilter take on hardcore than many of SFE's more trad West Coast peers. A typically-shrewd 'Ned Nicely production and stunning guitar work compensate for the somewhat generic vocals. **○○○○**

RANCID: In And Out Come The Wolves (Epitaph 85644). Currently the hottest up-and-coming band in America, the Bay Area punksters sound like a younger Clash. Be prepared for this third album to cause a sensation. **○○○○**

SUNSET HEIGHTS: Texas Tea (Coast To Coast CTC0196). Blues rock from the Hendrix-ified young Texans. They've captured a bold sound, infused with layers of guitar noodling. **○○○**

URGE OVERKILL: Exit The Dragon (Geffen GEFCA2818). More offensively stylish lounge rock. Pulp Fiction may have

unwittingly given them a hit, but they're still doing things on their own terms here. **○○○○○**

VARIOUS: Flux Trax (EXP EXP00CD1). Eighteen classic techno cuts chosen by a poll of DJs and shops. Result: an excellent collection of rare, deleted, original electronic music from the cream of the genre. **○○○○○**

LISA GERRARD: The Mirror Pool (A4D CAD500CD). The first solo outing from one half of Dead Can Dance. The unsettling orchestral pieces are unlikely to gain her new devotees but show a strong personal vision. **○○○**

MALI RAIN: We Shall Return To The Sea (Third Stone Stone 017CD). Labyrinthine ambient sounds make up a swirling electronic album that manages to face the safer side of techno with music your mother might like. **○○○**

THE LEGENDARY JIM RUTZ GROUP: Oh Brother Where Art Thou? (Misty Fresh MF11). This Minneapolis crew, whose soft hitting melodies and part-Latino rhythms show echoes of British pub club 1982, arrive at the right time for a easy listening renaissance. **○○○**

OST: Tommy Boy (The Movie) (Warner Bros 39624504). Oodies from *Primal Scream* and REM sit alongside *The Carpenters* on this soundtrack from the US best office smash due to open here soon. Soundtrack collectors only. **○○**

THE DIRTY THIRTY: The Dirty Thirties (Big Cat AB93). This Australian violin-led instrumental trio fuses jazz improvisation with more traditional rock dynamics and prairie folk. The results are enthralling. **○○○**

DEBUSSY: Orchestral Works & Songs (Chandos CHAN7015-17). This mid-price four CD box set gathers all of Dan Pascal Terlety's Debussy recordings, making it the most comprehensive and cheap Debussy set on the market. Torteiller is the ideal conductor and the sound quality is excellent. **○○○○**

p-ZO: Salsa With Massage EP (Rise Flat 18). Mike Paradinas' most creative incarnation veers from the difficult to the marvellously mellow. The lead track is the most inaccessible, but venture beyond and there are no end of treasures. **○○○○**

ALBUM OF THE WEEK

BOYZONE: Said And Done (Polydor 527 8012). Perfectly pitched at the teen market (and possibly beyond), this Irish lads' debut album reveals a genuine talent for writing commercial songs, all enhanced by their stunning harmonies. Lush ballads paired, interspersed with some sparks, fun pop and a judicious choice of covers. **○○○○○**

This week's reviewers: Michael Arnold, a Martin Armstrong, David Gubiner, Eddie Lee Fisher, Paul Gorman, Duncan Holland, Ian Nicolson, Martin Talbot, Paul Vaughan and Selina Webb.

ALAN ONES TALKING MUSIC

The tiny Good Groove label, which released *Tabernacle's* I Know the Lord, one of my favourite records so far this year, has proved lightning can strike twice by issuing another gem, namely *Bel Canto's* We've Got To Work It Out. A throbbing Hi-NRG workout, it has a pleasant enough verse and a killer chorus, which is operationally wailed....More obviously destined for the bestsellers' list, *PolyGram TV's* **The Number One Seventies Rock Album** brings together 40 hits from the era including monster successes like Roxanne by the Police and My Brother Jake by Free alongside less frequently exploited but welcome tracks such as Couldn't Get It Right by Climax Blues Band and Why Did You Do It? by Stretch. The

Number One series is proving to be a winner for PolyGram and this will be no exception...In case you thought they were going to be one hit wonders, it's not over yet for Grace, who follow up their recent monster with I Want To Live, a lightly synth-textured, almost ethereal delight. It has only just been released to the clubs, but watch it go...Chrysalis is deservedly giving a second crack of the whip to Moist's Push, which climbed to number 35 last November. Dark and brooding, it flares out of nowhere for a fine air guitar solo, while the vocals are never less than menacing....Fourth & Broadway's *Rebirth Of Cool Phive*, subtitled *Subterranean Abstract Blues*, is a fine compilation of work from the edges of

dancefloor culture, including contributions from Massive Attack, Tricky, Portishead, Ben Harper, Jhelisa Anderson, Bomb The Bass, Paul Weller and the Beastie Boys. Quality and cool in one package...Nirvana producer Butch Vig's band *Garbage's* metal-jacketed debut *Vow* gave Herb Alpert and Jerry Moss's new *Almo Sounds* label its first US Hot 100 hit a fortnight ago. In Britain, where they're on Mushroom, the new single is *Subhuman*. There are similarities with Nirvana, although the sound is muddy rather than grungy, with near distortion level vocals. They're very trendy and are destined for fame this year...



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Take That enter the record books

SALES

While Boyzone prove their mettle as heirs apparent in the teenage heartthrob stakes with their third consecutive top five single, **Take That** continue to head the singles chart by a handsome margin with **Never Forget**.

As reported last week, it's **Take That's** seventh number one in a little over two years. That's impressive enough, but it's even more impressive when you consider that only one act (**Queen**) has had even three number one hits in the Nineties. For all their number ones, **Take That** have spent a mere 17 weeks in pole position. Bryan Adams spent 16 weeks there with **(Everything I Do) I Do It For You**, which was solely responsible for him having the most weeks at the summit for any artist - until now. As of this week, whether it's the number of chart toppers or the time spent at number one that counts, it's **Take That's** title.

Sales of **Never Forget** held well up this week, thanks to the delayed release of the second CD single, which features a 17-minute interview with the band. It seems sure to spend at least one more week at the summit, and may yet match their last single, **Back For Good**, which is the group's longest-running number one to date, with four weeks at the top.

Beatles songs are never out of fashion, a fact that isn't lost on **Oasis**, who put a live version of **I Am The Walrus** on the CD single **Cigarettes & Alcohol**, or **Gene**, whose current hit **Olympian** includes a rendition of **Don't Let Me Down**. Now former **Madness** frontman **Suggs** has become the first artist to take a **Fab Four** song into the Top 10 since **Michael Jackson's** rendition of **Come Together** - a double A-side with **Remember The Time** - reached number three in 1992. The **Revolver** album, for which I'm Only Sleeping was recorded, is one of the Beatles' most revered, and has previously proved a happy hunting ground for covers, with **Eleanor Rigby** charting for **Roy Charles**, **Here There And Everywhere** for **Emmylou Harris** and **Get To Get You Into My Life** for both **Chiff Bennett** and **Earth, Wind & Fire**.

Massively outselling all other albums this week, **Now That's What I Call Music!** 81 debuts at the top of the compilation chart. The latest 40-track collection from **EMI/Virgin/PolyGram** features the usual quota of monster hits and is itself destined for big sales. It's the 30th regular **Now** album to top the chart. Since the compilation chart was created at the beginning of 1989, with **Now! 13** at the summit, the series has spent a staggering 118 weeks at number one.

Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



SALES AWARDS

Gold: **Gary Moore: Ballads & Blues 82-84**
Silver: **Edwyn Collins: A Girl Like You (single); Whigfield: Whigfield; Various: Disco Inferno**.

PLAYLIST ADDS

Radio 1 FM: w/c 04.08.95: A List: Rembrandts - I'll Be There For You. **B List:** Echobelly - Great Things; Madonna - Human Nature; TWA - Nasty Girls. **C List:** Charlatans - Just When You're Thinkin' Things Over; Danielle Brisebois - Gimme Little Sign; Kenny Thomas - When I Think Of You; Matt Goss - The Key; Tippa Irie & Peter Dinklage - Summer Love.
Capital FM: w/c 04.08.95: C List: Madonna - Human Nature; Pet Shop Boys - Paninaro '95; Urban Cookie Collective - Rest Of My Love.
Virgin 121: w/c 05.08.95: No additions.
MTV Europe: w/c 08.08.95: Therapy? - Loose; Michael Jackson - You Are Not Alone.

The Box: w/c 03.08.95: Beverly Knight - Down For The One; Boyzone - So Good; Isaac Hayes - Fragile, New Order - Blue Monday '95; Pet Shop Boys - Paninaro '95; Reef - Weird; Scatman John - Scatman's World; The Shamen - Destination Ecstasy; Take That - Never Forget.

THIS WEEK'S HITS

Singles

NUMBER ONE: Never Forget Take That - RCA
HIGHEST NEW ENTRY: So Good Boyzone - Polydor
HIGHEST CLIMBER: You Oughta Know Alanis Morissette - Maverick/Sire
NUMBER ONE R&B SINGLE: Shy Guy Diana King - Columbia
NUMBER ONE DANCE SINGLE: When I Call Your Name Mary Kiani - Mercury

Albums

NUMBER ONE: I Should Coco Supergrass - Parlophone
HIGHEST NEW ENTRY: La Carretera Julio Iglesias - Columbia
HIGHEST CLIMBER: Maxinquaye Tricky - 4th & Broadway
NUMBER ONE COMPILATION: Now That's What I Call Music! 31 - EMI/Virgin/PolyGram

Airplay

NUMBER ONE SINGLE: Kiss From A Rose Seal - ZTT
BIGGEST GROWER: Never Forget Take That - RCA
MOST ADDED: Love Hangover Scarlat - Warner Bros

AIRPLAY

Though it provides ample opportunity to hear the out-and-out pop hits of the day, **Radio One** is also the one station that consistently and heavily supports British rock.

In 20 of the first 30 weeks of 1995, **Radio One's** most played record was rock, and nearly always British. **Pulp's** **Common People** attained the ultimate accolade of being **Radio One's** most played record four weeks in a row, while the **Boo Radleys' Wake Up Boo** and **Oasis' Some Might Say** were both at the summit for three weeks. **The Cast, Edwyn Collins, Supergrass, Sting** and **Black Grape** have all topped the **Radio One** list too, while more pop-based fare generally fills in the top for only a week at a time.

The highest tally of plays received by any record on **Radio One** this year is 33 for **Pulp's Common People** the seven-day period ending on April 26 - a commendably low figure compared to the 100+ plays some records have managed on **Atlantic 252**. Even compared to a basket of commercial stations, **Radio One** manages to give about 30% less exposure to its top track.

The **Airplay** chart that appears in **MW** is based purely on details of airplay with audience size factored in, but it's clear the support of a station like **Radio One** sways more buyers than anything else. This much is obvious from careful scanning of the chart.

Sometimes two records have almost identical audiences, one with heavy support from **Radio One**, the other with little or no support. In almost all cases, it's the record favoured by **Radio One** that wins the sales battle. The fact is two plays to an audience of the sophistication and size that **Radio One** attracts somehow generates more genuine sales than 20 plays on a station with a tenth of its audience, even if in mathematical terms you reach the same number of ears. It is important when assessing airplay to realise that a station playing a record 50 or 60 times a week is probably doing it no favours, especially if it has a small audience. This much is proven by **US** statistics for **Million Aired** - the records that had had 1m spins or more no more than three. At least two records so honoured in the past year have sold no more than 200,000 copies - or a fifth of a copy for each play. This generous assessment assuming no other factors play a part in their popularity, when of course they do.

Radio One continues in a rock vein this week, giving top billing to **Black Grape's In The Name Of The Father** while the national **Airplay** chart continues to be ruled by **Seal's Kiss From A Rose**.

Alan Jones

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AIRPLAY PROFILE



No. of plays

| Rank | Title/Artist Label | Weeks | Wks | Wks |
|------|---|-------|-----|-----|
| 1 | 1 IN THE NAME OF THE FATHER (Rick Ross/Phonix) | 31 | 30 | 30 |
| 2 | 2 ALRIGHT (Sugababes/Parade) | 25 | 28 | 28 |
| 3 | 3 NEVER FORGET (Tina Turner/RS&A) | 18 | 28 | 28 |
| 4 | 4 I'M ONLY SLEEPING (Coco Minnie/Bred) | 18 | 26 | 26 |
| 5 | 5 ROLL WITH IT (Davae/Onyx) | 14 | 26 | 26 |
| 6 | 6 TRY ME OUT (Cassini/Def Jam) | 24 | 25 | 25 |
| 7 | 7 SHY GUY (Coco/Big World) | 21 | 25 | 25 |
| 8 | 8 COUNTRY HOUSE (Rufus Wainwright) | 22 | 24 | 24 |
| 9 | 9 KEEP WARM (Ange/Motown) | 22 | 24 | 24 |
| 10 | 10 3 IS FAMILY (Sue Cooney/EMI) | 18 | 23 | 23 |
| 11 | 11 WATERFALLS (MC/Atlantic) | 17 | 22 | 22 |
| 12 | 12 GIRL LIKE YOU (Eurythmics/Atlantic) | 2 | 21 | 21 |
| 13 | 13 A GIRL LIKE YOU (Eurythmics/Atlantic) | 20 | 21 | 21 |
| 14 | 14 I'M STUCK ON U (Ari Brown/Def Jam) | 18 | 21 | 21 |
| 15 | 15 KISS FROM A ROSE (Sue/EMI) | 16 | 21 | 21 |
| 16 | 16 HOPPE ST. (Lionel Richie/EMI) | 20 | 20 | 20 |
| 17 | 17 I LOVE LULU (Rufus Wainwright) | 25 | 20 | 20 |
| 18 | 18 IN THE SUMMERTIME (Deppa featuring Rapunzel/Kap-1) | 19 | 19 | 19 |
| 19 | 19 I LOVE ENUFF (Sue/EMI) | 17 | 19 | 19 |
| 20 | 20 YOU DIGHTA KNOW (Asha/Atlantic/Motown) | 17 | 18 | 18 |
| 21 | 21 RUN BABY RUN (Sheryl Crow/Atlantic) | 20 | 18 | 18 |
| 22 | 22 YOU DO SOMETHING TO ME (Paul Vector/Def Jam) | 12 | 16 | 16 |
| 23 | 23 BOOM BOOM BOOM (Sugababes/Parade) | 24 | 16 | 16 |
| 24 | 24 HOLD ME, THRILL ME, KISS ME, KILL ME (U2/Island/Atlantic) | 14 | 15 | 15 |
| 25 | 25 HELL IS ROUND THE CORNER (Sade w/ Gerald Camp/Phonix & Bluebird) | 6 | 15 | 15 |
| 26 | 26 DAGENHAM DADE (Mossley/RS&A) | 7 | 15 | 15 |
| 27 | 27 THIS IS IT (Prince & New Power Generation) | 15 | 15 | 15 |
| 28 | 28 SO GOOD (Ruffalo/Def Jam) | 15 | 14 | 14 |
| 29 | 29 ON THE BIBLE (Dove/Atlantic) | 11 | 14 | 14 |
| 30 | 30 I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Michael Massad/Feat. Mary J. Blige/Def Jam) | 16 | 14 | 14 |



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| 3 | 3 NEVER FORGET (Tina Turner/RS&A) | 18 | 28 | 28 |
| 4 | 4 I'M ONLY SLEEPING (Coco Minnie/Bred) | 18 | 26 | 26 |
| 5 | 5 ROLL WITH IT (Davae/Onyx) | 14 | 26 | 26 |
| 6 | 6 TRY ME OUT (Cassini/Def Jam) | 24 | 25 | 25 |
| 7 | 7 SHY GUY (Coco/Big World) | 21 | 25 | 25 |
| 8 | 8 COUNTRY HOUSE (Rufus Wainwright) | 22 | 24 | 24 |
| 9 | 9 KEEP WARM (Ange/Motown) | 22 | 24 | 24 |
| 10 | 10 3 IS FAMILY (Sue Cooney/EMI) | 18 | 23 | 23 |
| 11 | 11 WATERFALLS (MC/Atlantic) | 17 | 22 | 22 |
| 12 | 12 GIRL LIKE YOU (Eurythmics/Atlantic) | 2 | 21 | 21 |
| 13 | 13 A GIRL LIKE YOU (Eurythmics/Atlantic) | 20 | 21 | 21 |
| 14 | 14 I'M STUCK ON U (Ari Brown/Def Jam) | 18 | 21 | 21 |
| 15 | 15 KISS FROM A ROSE (Sue/EMI) | 16 | 21 | 21 |
| 16 | 16 HOPPE ST. (Lionel Richie/EMI) | 20 | 20 | 20 |
| 17 | 17 I LOVE LULU (Rufus Wainwright) | 25 | 20 | 20 |
| 18 | 18 IN THE SUMMERTIME (Deppa featuring Rapunzel/Kap-1) | 19 | 19 | 19 |
| 19 | 19 I LOVE ENUFF (Sue/EMI) | 17 | 19 | 19 |
| 20 | 20 YOU DIGHTA KNOW (Asha/Atlantic/Motown) | 17 | 18 | 18 |
| 21 | 21 RUN BABY RUN (Sheryl Crow/Atlantic) | 20 | 18 | 18 |
| 22 | 22 YOU DO SOMETHING TO ME (Paul Vector/Def Jam) | 12 | 16 | 16 |
| 23 | 23 BOOM BOOM BOOM (Sugababes/Parade) | 24 | 16 | 16 |
| 24 | 24 HOLD ME, THRILL ME, KISS ME, KILL ME (U2/Island/Atlantic) | 14 | 15 | 15 |
| 25 | 25 HELL IS ROUND THE CORNER (Sade w/ Gerald Camp/Phonix & Bluebird) | 6 | 15 | 15 |
| 26 | 26 DAGENHAM DADE (Mossley/RS&A) | 7 | 15 | 15 |
| 27 | 27 THIS IS IT (Prince & New Power Generation) | 15 | 15 | 15 |
| 28 | 28 SO GOOD (Ruffalo/Def Jam) | 15 | 14 | 14 |
| 29 | 29 ON THE BIBLE (Dove/Atlantic) | 11 | 14 | 14 |
| 30 | 30 I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Michael Massad/Feat. Mary J. Blige/Def Jam) | 16 | 14 | 14 |

95.8 CAPITAL FM

LONDON

No. of plays

| Rank | Title/Artist Label | Weeks | Wks | Wks |
|------|---|-------|-----|-----|
| 1 | 1 IN THE NAME OF THE FATHER (Rick Ross/Phonix) | 31 | 30 | 30 |
| 2 | 2 ALRIGHT (Sugababes/Parade) | 25 | 28 | 28 |
| 3 | 3 NEVER FORGET (Tina Turner/RS&A) | 18 | 28 | 28 |
| 4 | 4 I'M ONLY SLEEPING (Coco Minnie/Bred) | 18 | 26 | 26 |
| 5 | 5 ROLL WITH IT (Davae/Onyx) | 14 | 26 | 26 |
| 6 | 6 TRY ME OUT (Cassini/Def Jam) | 24 | 25 | 25 |
| 7 | 7 SHY GUY (Coco/Big World) | 21 | 25 | 25 |
| 8 | 8 COUNTRY HOUSE (Rufus Wainwright) | 22 | 24 | 24 |
| 9 | 9 KEEP WARM (Ange/Motown) | 22 | 24 | 24 |
| 10 | 10 3 IS FAMILY (Sue Cooney/EMI) | 18 | 23 | 23 |
| 11 | 11 WATERFALLS (MC/Atlantic) | 17 | 22 | 22 |
| 12 | 12 GIRL LIKE YOU (Eurythmics/Atlantic) | 2 | 21 | 21 |
| 13 | 13 A GIRL LIKE YOU (Eurythmics/Atlantic) | 20 | 21 | 21 |
| 14 | 14 I'M STUCK ON U (Ari Brown/Def Jam) | 18 | 21 | 21 |
| 15 | 15 KISS FROM A ROSE (Sue/EMI) | 16 | 21 | 21 |
| 16 | 16 HOPPE ST. (Lionel Richie/EMI) | 20 | 20 | 20 |
| 17 | 17 I LOVE LULU (Rufus Wainwright) | 25 | 20 | 20 |
| 18 | 18 IN THE SUMMERTIME (Deppa featuring Rapunzel/Kap-1) | 19 | 19 | 19 |
| 19 | 19 I LOVE ENUFF (Sue/EMI) | 17 | 19 | 19 |
| 20 | 20 YOU DIGHTA KNOW (Asha/Atlantic/Motown) | 17 | 18 | 18 |
| 21 | 21 RUN BABY RUN (Sheryl Crow/Atlantic) | 20 | 18 | 18 |
| 22 | 22 YOU DO SOMETHING TO ME (Paul Vector/Def Jam) | 12 | 16 | 16 |
| 23 | 23 BOOM BOOM BOOM (Sugababes/Parade) | 24 | 16 | 16 |
| 24 | 24 HOLD ME, THRILL ME, KISS ME, KILL ME (U2/Island/Atlantic) | 14 | 15 | 15 |
| 25 | 25 HELL IS ROUND THE CORNER (Sade w/ Gerald Camp/Phonix & Bluebird) | 6 | 15 | 15 |
| 26 | 26 DAGENHAM DADE (Mossley/RS&A) | 7 | 15 | 15 |
| 27 | 27 THIS IS IT (Prince & New Power Generation) | 15 | 15 | 15 |
| 28 | 28 SO GOOD (Ruffalo/Def Jam) | 15 | 14 | 14 |
| 29 | 29 ON THE BIBLE (Dove/Atlantic) | 11 | 14 | 14 |
| 30 | 30 I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Michael Massad/Feat. Mary J. Blige/Def Jam) | 16 | 14 | 14 |

All Airplay data by Media Monitor. Shows weekly chart rank, total number of plays per station from 12:00 on Saturday, July 1995 until 12:00 on Saturday, July 1995.

AIRPLAY FOCUS

SIGNAL ONE

Signal One, part of the trio of Signal stations broadcasting in the Staffordshire and Cheshire regions, had reason for cautious celebrations with the announcement of the new Bajar figures last week. Despite increasing its regional share by 1% since the previous figures for December 1994, the station's actual audience figures had fallen from 231,000 to 200,000. "You can never afford to get complacent," says programme director John Evington. "We do have a successful programming formula and we're particularly keen to cover local events and champion local

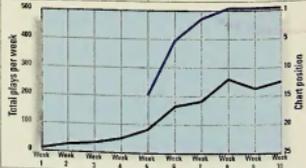
bands." Such attention to its local audience has seen the station gaining over its nearest rival, Radio One, with a clear 5% lead in the region. Signal One operates an A, B and C list policy, with its C list focusing on indie and post-1985 music to retain a youthful audience. Its airplay covers a broad spectrum of chart records which range from Diana King's dance-tinged Shy Guy to guitar pop from Supersound and the Lightning Seeds. "We also have a feature called StayTrue To the Stars for new bands," says Evington. "Record companies love that one."

SIGNAL TOP 10

| Track | Plays |
|--|-------|
| 1 Big Yellow Taxi Amy Grant (A&M) | 28 |
| 2 Heaven Help My Heart Line (Columbia) | 25 |
| 3 3 Is Family Davae (Onyx) | 25 |
| 4 Kiss From A Rose Seal (JTT) | 24 |
| 5 Never Forget Tone (RS&A) | 24 |
| 6 Happy 4th (Columbia) | 22 |
| 7 Shy Guy Diana King (A&M) | 22 |
| 8 Alright Supersound (Capitol) | 21 |
| 9 Perfect Lightning Seeds (Capitol) | 21 |
| 10 Roll To Me Del Amitri (A&M) | 19 |

The lyrics of The Outthere Brothers' Boom Boom Boom single, which carries an advisory sticker, were obviously bad strong for radio; the track received only limited airplay despite its number one status. Media Monitor first detected it being played by Signal One in the week beginning May 14, a week prior to its release. Over the following weeks Galaxy Radio provided some airplay for the song, before it was eventually played by Radio One at the start of June. Airplay rose when the song entered the chart at number 15 on June 1st, it seemed, only reluctantly

THE OUTTHERE BROTHERS



When the song reached number one on July 2, it was only the 38th most popular track with UK radio, registering just 175 plays - around 1,000 less than most airplay chart-

toppers. During the following week the song gained its highest recorded number of plays, 255, with Radio One playing the track 21 times.

Johnnie Davis

TOP 50 AIRPLAY HITS

12 AUGUST 1995

MEDIA MONITOR

| This Week | Last 2 weeks | Title Artist (Label) | Radio 1 FM | | | | | | | | | | Total no. of plays | Total audience (th) | Weekly audience % to or- | | | |
|-----------|--------------|---|----------------|-----------|-------|---------|------|-------|----------|---------|-------|-----------|--------------------|---------------------|--------------------------|--------------|-------|------|
| | | | Love & Romance | Album 252 | BR/MS | Capital | City | Clyde | Heart FM | Invicta | Metro | Precisely | | | | Virgin Radio | | |
| 1 | 1 | KISS FROM A ROSE Seal (ZTT) | A | 20 | 63 | 44 | 38 | 49 | 32 | 32 | 34 | 34 | 42 | 16 | 1369 | 62.54 | 11.0 | |
| 2 | 2 | A GIRL LIKE YOU Edwyn Collins (Seltana) | A | 21 | 76 | 32 | 37 | 44 | 41 | 0 | 1 | 18 | 26 | 26 | 1146 | 61.22 | 15.5 | |
| 3 | 5 | ALRIGHT Superglazz (Parlophone) | A | 28 | 75 | 1 | 16 | 12 | 17 | 0 | 1 | 26 | 38 | 27 | 1089 | 58.41 | 27.7 | |
| 4 | 3 | 3 IS FAMILY Dana Dawson (EMI) | A | 23 | 39 | 37 | 39 | 37 | 35 | 0 | 35 | 34 | 23 | 0 | 1100 | 53.17 | 12.9 | |
| 5 | 16 | 21 NEVER FORGET Take That (RCA) | A | 27 | 0 | 27 | 24 | 37 | 30 | 0 | 24 | 18 | 32 | 0 | 931 | 48.37 | 80.9 | |
| 6 | 4 | 3 SHY GUY Dana King (Wak) | A | 25 | 39 | 32 | 38 | 38 | 37 | 0 | 1 | 7 | 1 | 0 | 933 | 46.29 | -0.8 | |
| 7 | 13 | I'M ONLY SLEEPING Suggs (Warner Bros) | A | 26 | 0 | 31 | 41 | 23 | 25 | 0 | 21 | 2 | 4 | 26 | 594 | 42.68 | 46.4 | |
| 8 | 11 | 12 HOLD ME, THRILL ME, KISS ME, KILL ME UB40 (Meridian) | B | 15 | 40 | 7 | 36 | 3 | 23 | 0 | 1 | 5 | 1 | 20 | 804 | 37.89 | 22.4 | |
| 9 | 8 | 10 LOVE ENUFF Seal II Seal (ZTT) | A | 19 | 0 | 29 | 38 | 39 | 32 | 0 | 1 | 16 | 26 | 0 | 744 | 33.92 | -5.9 | |
| 10 | 2 | 2 SEARCH FOR THE HERO M People (Decca/Atlantic) | 0 | 40 | 31 | 27 | 27 | 23 | 29 | 30 | 29 | 27 | 1 | 1050 | 32.27 | -15.4 | | |
| 11 | 7 | 7 THAT LOOK IN YOUR EYE All Campbell (Kall) | 0 | 45 | 23 | 33 | 8 | 21 | 0 | 29 | 25 | 19 | 19 | 884 | 32.10 | -15.2 | | |
| 12 | 23 | 30 HAPPY JUST TO BE WITH YOU Michelle Gayle (RCA) | A | 20 | 0 | 29 | 32 | 3 | 36 | 0 | 4 | 15 | 21 | 0 | 547 | 31.73 | 49.5 | |
| 13 | 1 | 6 DON'T WANT TO FORGIVE ME NOW Shaggy Featuring Rayven (Wing) | A | 1 | 37 | 28 | 32 | 43 | 36 | 31 | 30 | 3 | 0 | 0 | 768 | 29.35 | 93.4 | |
| 14 | 18 | 11 IN THE SUMMERTIME Shaggy Featuring Rayven (Wing) | A | 19 | 0 | 9 | 40 | 1 | 31 | 0 | 1 | 1 | 0 | 0 | 460 | 29.19 | 10.2 | |
| 15 | 21 | 20 TRY ME OUT Ocean (Atlantic) | A | 25 | 0 | 9 | 18 | 8 | 7 | 0 | 1 | 9 | 2 | 0 | 341 | 27.11 | 23.4 | |
| 16 | 20 | 25 HEAVEN HELP MY HEART Tina Arena (Columbia) | B | 11 | 0 | 15 | 26 | 9 | 21 | 18 | 22 | 16 | 29 | 0 | 636 | 25.53 | 45.8 | |
| 17 | 15 | 13 BIG YELLOW TAXI Any Grant (A&M) | 1 | 0 | 28 | 39 | 9 | 40 | 22 | 30 | 13 | 3 | 0 | 0 | 779 | 25.25 | 10.8 | |
| 18 | 14 | 4 ROLL TO ME Del Amari (A&M) | 0 | 40 | 1 | 4 | 34 | 35 | 32 | 33 | 3 | 23 | 25 | 74 | 24.97 | -21.8 | | |
| 19 | 14 | 8 HUMPIN' AROUND Bobby Brown (WCA) | B | 12 | 0 | 11 | 24 | 1 | 14 | 0 | 1 | 20 | 19 | 0 | 562 | 23.87 | -22.0 | |
| 20 | 26 | 27 KEEP WARM Jimmy Malfroy | A | 24 | 0 | 6 | 6 | 35 | 5 | 0 | 1 | 11 | 1 | 0 | 297 | 22.49 | 14.2 | |
| 21 | 38 | 11 IN THE NAME OF THE FATHER Black Soggs (Parlophone) | A | 30 | 0 | 1 | 1 | 2 | 0 | 1 | 2 | 2 | 2 | 0 | 118 | 22.05 | 32.8 | |
| 22 | 35 | 50 SO GOOD Byzance (Polygram) | B | 14 | 32 | 8 | 11 | 0 | 22 | 0 | 20 | 9 | 0 | 0 | 343 | 21.99 | 37.5 | |
| 23 | 24 | 34 PERFECT Lightning Seeds (Epic) | B | 12 | 31 | 1 | 1 | 43 | 8 | 0 | 1 | 5 | 40 | 0 | 547 | 21.94 | 9.1 | |
| 24 | 18 | 23 RUN BABY RUN Sheryl Crow (A&M) | A | 18 | 0 | 1 | 1 | 32 | 29 | 0 | 1 | 2 | 8 | 18 | 502 | 21.72 | -14.9 | |
| 25 | 76 | 16 WATERFALLS The Arista/LaFace | A | 22 | 22 | 1 | 1 | 26 | 5 | 0 | 1 | 3 | 2 | 0 | 255 | 21.67 | 146.6 | |
| 26 | 42 | 2 COUNTRY HOUSE Rod Stewart | A | 25 | 0 | 0 | 1 | 10 | 2 | 0 | 0 | 0 | 14 | 17 | 236 | 21.51 | 0.1 | |
| 27 | 36 | 6 ROLL WITH IT Bush (Dunwich) | A | 26 | 0 | 0 | 3 | 2 | 1 | 0 | 0 | 1 | 21 | 17 | 356 | 20.62 | 122.8 | |
| 28 | 34 | 4 YOU DO SOMETHING TO ME Paul Weller (Island) Sound | A | 16 | 0 | 1 | 1 | 25 | 11 | 0 | 1 | 2 | 26 | 18 | 344 | 20.00 | 27.2 | |
| 29 | 5 | 5 SHOOT ME WITH YOUR LOVE Dream (Real West) | B | 8 | 35 | 1 | 1 | 2 | 8 | 0 | 1 | 19 | 37 | 0 | 566 | 19.51 | 61.4 | |
| 30 | 39 | 11 THIS AIN'T A LOVE SONG Ben Jelen (Mercury) | 0 | 39 | 13 | 16 | 2 | 17 | 35 | 33 | 5 | 1 | 18 | 501 | 18.62 | -29.5 | | |
| 31 | 29 | 6 GIRL FROM MARS Alan (Infectious) | B | 21 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 34 | 17.06 | 10127 | |
| 32 | 41 | 6 74-75 The Corvets (TVT) | B | 11 | 30 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 19 | 24 | 186 | 16.79 | 18.3 | |
| 33 | 14 | 1 HAPPY MR B (Columbia) | B | 10 | 0 | 11 | 23 | 1 | 6 | 0 | 1 | 5 | 1 | 0 | 472 | 16.15 | -50.7 | |
| 34 | 19 | 15 STUCK ON U PJ And Dancan (Telstar) | A | 21 | 0 | 7 | 5 | 1 | 1 | 0 | 1 | 13 | 2 | 0 | 184 | 16.01 | -5.9 | |
| 35 | 18 | 16 BOOM BOOM BOOM Aubrey Brothers (Epic) | A | 16 | 2 | 11 | 10 | 6 | 2 | 0 | 1 | 2 | 2 | 0 | 223 | 15.90 | -25.7 | |
| 36 | 50 | 43 HOPE ST. Level 5 (Chrysalis) | B | 21 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 1 | 17 | 66 | 15.22 | 39.1 | |
| 37 | 31 | 21 KEEP ON MOVING Bob Marley & The Wailers (Island) | 0 | 63 | 5 | 2 | 1 | 8 | 0 | 9 | 1 | 1 | 4 | 202 | 13.26 | -9.5 | | |
| 38 | 28 | 3 COMMON PEOPLE Pulp (Island) | 1 | 5 | 0 | 1 | 2 | 16 | 2 | 0 | 1 | 3 | 12 | 19 | 385 | 12.58 | -17.6 | |
| 39 | 45 | 33 DREAMER Usher (J&R) | 0 | 73 | 0 | 1 | 4 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 137 | 12.38 | -0.5 | |
| 40 | 155 | 10 LOVE HANGOVER Scarlett (Warner Bros) | B | 10 | 0 | 4 | 0 | 0 | 0 | 18 | 0 | 19 | 0 | 0 | 326 | 12.31 | 394.9 | |
| 41 | 89 | 6 PANINARO '95 The Beat Boys (Parlophone) | C | 10 | 0 | 1 | 6 | 1 | 3 | 0 | 1 | 3 | 1 | 0 | 152 | 12.16 | 142.7 | |
| 42 | 36 | 11 IT'S LULU Bob Radnor (Decca) | A | 20 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 82 | 11.91 | -58.9 | |
| 43 | 34 | 14 TONGUE Cliff Martinez (RCA) | B | 12 | 0 | 1 | 1 | 9 | 0 | 1 | 1 | 1 | 17 | 180 | 11.41 | -36.2 | | |
| 44 | 6 | 0 YOU OUGHTA KNOW Alanis Morissette (Meridian) | A | 18 | 0 | 0 | 0 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 41 | 11.23 | 39.1 | |
| 45 | 44 | 25 UNCHAINED MELODY Robson Green & Jerome Flynn (RCA) | 1 | 0 | 15 | 15 | 1 | 2 | 0 | 27 | 1 | 1 | 0 | 0 | 269 | 11.22 | -13.4 | |
| 46 | 71 | 72 WHEN I CALL YOUR NAME Mary Kane (Island Records) | B | 11 | 2 | 0 | 0 | 0 | 39 | 0 | 0 | 0 | 1 | 19 | 0 | 151 | 11.10 | 76.2 |
| 47 | 10 | 126 I'LL BE THERE FOR YOU The Notorious B.I.G. (A&M) | B | 8 | 0 | 0 | 5 | 31 | 0 | 25 | 0 | 5 | 3 | 0 | 284 | 11.05 | 220.7 | |
| 48 | 29 | 26 FINETIME East (Polygram) | B | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 19 | 116 | 10.52 | -70.0 | |
| 49 | 61 | 61 FREEDOM Shag (Pis) | B | 14 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 23 | 0 | 134 | 10.52 | 59.3 | |
| 50 | 71 | 1 ON THE BIBLE Okech (London) | B | 14 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 5 | 0 | 184 | 10.45 | 51.6 | |

© Media Monitor: Compiled from data gathered from 60 (FM) on Sunday 30, July 1995 until 24.00 on Saturday 5 August 1995. Stations ranked by audience figures based on latest hour-hour Rajar data.

TOP 10 GROWERS

| Pos. | Title Artist (Label) | Total plays | Increase in number of plays |
|------|--|-------------|-----------------------------|
| 1 | NEVER FORGET Take That (RCA) | 931 | 343 |
| 2 | ALRIGHT Superglazz (Parlophone) | 1089 | 260 |
| 3 | HAPPY JUST TO BE WITH YOU Michelle Gayle (RCA) | 547 | 244 |
| 4 | LOVE HANGOVER Scarlett (Warner Bros) | 326 | 219 |
| 5 | YOU ARE NOT ALONE Michael Jackson (Epic) | 356 | 218 |
| 6 | I'M ONLY SLEEPING Suggs (Warner Bros) | 584 | 197 |
| 7 | A GIRL LIKE YOU Edwyn Collins (Seltana) | 1146 | 185 |
| 8 | 3 IS FAMILY Dana Dawson (EMI) | 1100 | 179 |
| 9 | LET YOUR YEAH BE YEAH All Campbell (Kall) | 239 | 163 |
| 10 | HEAVEN HELP MY HEART Tina Arena (Columbia) | 696 | 162 |

© Media Monitor: Chart shows tracks boosting greatest increase in the number of plays

TOP 10 MOST ADDED

| Pos. | Title Artist (Label) | Total stations | Stations +4/5/6 | Add % to week |
|------|---|----------------|-----------------|---------------|
| 1 | LOVE HANGOVER Scarlett (Warner Bros) | 32 | 23 | 9 |
| 2 | SOLID WOOD Alison Moyet (Columbia) | 10 | 6 | 6 |
| 3 | ANOTHER CUP OF COFFEE Mike & The Mechanics (Virgin) | 12 | 8 | 6 |
| 4 | HAPPY JUST TO BE WITH YOU Michelle Gayle (RCA) | 49 | 29 | 5 |
| 5 | IF I WAS Aswad (Bubbin') | 17 | 11 | 5 |
| 6 | GOOD LIFE New Power Generation (NPG) | 14 | 5 | 5 |
| 7 | COME AND GET YOUR LOVE Real McCoy (Logic) | 19 | 4 | 4 |
| 8 | HEAVEN HELP MY HEART Tina Arena (Columbia) | 50 | 44 | 3 |
| 9 | LADY LUCK Rod Stewart (Warner Bros) | 34 | 27 | 3 |
| 10 | WATERFALLS The Arista/LaFace | 48 | 19 | 3 |

© Media Monitor: Chart shows tracks boosting greatest number of stations, adds (add defined as four or more plays)

AIRPLAY

Media Monitor
 charts show the week's top 50 radio hits in the UK. Stations ranked by audience figures based on latest hour-hour Rajar data. The chart is compiled from data gathered from 60 (FM) on Sunday 30, July 1995 until 24.00 on Saturday 5 August 1995. Stations ranked by audience figures based on latest hour-hour Rajar data.

12 AUGUST 1995

THE OFFICIAL CHARTS -12 AUG

100% music week
AS USED BY



SINGLES

| | | |
|----|--|--------------------|
| 1 | NEVER FORGET Take That | RCA |
| 2 | BOOM BOOM BOOM The Outhere Brothers | Step/Eternal/WEA |
| 3 | SO GOOD Boyzone | Polydor |
| 4 | KISS FROM A ROSE/TM ALIVE Seal | ZTT |
| 5 | SHY GUY Diana King | Columbia |
| 6 | TRY ME OUT Corona | Eternal/WEA |
| 7 | I'M ONLY SLEEPING/OFF ON HOLIDAY Sugbs | WEA |
| 8 | ALRIGHT/TIME Supergrass | Parlophone |
| 9 | WATERFALLS TLC | Laface |
| 10 | DON'T YOU WANT ME (REMIX) Felix | Deconstruction |
| 11 | GIRL FROM MARS Ash | Infectious |
| 12 | HOPE ST Levellers | China |
| 13 | HOLD ME, THRILL ME, KISS ME, KILL ME U2 | Island/Atlantic |
| 14 | 74-75 The Connells | TNT/London |
| 15 | PAINAVARO 95 Pet Shop Boys | Parlophone |
| 16 | A GIRL LIKE YOU Edwyn Collins | Seamless |
| 17 | IN THE SUMMERTIME Shaggy feat Rayvon | Virgin |
| 18 | WHEN I CALL YOUR NAME Mary Kiari | 1st Avenue/Mercury |
| 19 | IN THE NAME OF THE FATHER Black Grape | Radioactive |
| 20 | RIDICULOUS THOUGHTS The Cranberries | Island |
| 21 | BLUE MONDAY-95 New Order | London |
| 22 | 3 IS FAMILY Dana Dawson | EMI |
| 23 | STUCK ON U P.J. And Duncan | Telesat |
| 24 | THE VERY... JULIANE COOPER | EMI |

ALBUMS

| | | |
|----|--|-----------------------|
| 1 | I SHOULD COCO Supergrass | Parlophone |
| 2 | STANLEY ROAD Paul Weller | Go/Discs |
| 3 | SEAL Seal | ZTT |
| 4 | Nobody Else Take That | RCA |
| 5 | HISTORY-PAST, PRESENT AND FUTURE BOOK 1 Michael Jackson | Epic |
| 6 | LA CARRETERA Julio Iglesias | Columbia |
| 7 | SAX MOODS Blowing Free | Dino |
| 8 | MONSTER REM | Warner Bros |
| 9 | THESE DAYS Bon Jovi | Mercury |
| 10 | NO NEED TO ARGUE The Cranberries | Island |
| 11 | PICTURE THIS Wet Wet Wet | Precious Organisation |
| 12 | SINGLES Alison Moyet | Columbia |
| 13 | VOLUME V - BELIEVE Soul II Soul | Virgin |
| 14 | THE COLOUR OF MY LOVE Delina Dion | Epic |
| 15 | DEFINITELY MAYBE Oasis | Creation |
| 16 | BIZARRE FRUIT M People | Deconstruction/RCA |
| 17 | PARKLIFE Blur | Food/Parlophone |
| 18 | TUESDAY NIGHT MUSIC CLUB Sheryl Crow | A&M |
| 19 | POST Bjork | One Little Indian |
| 20 | GREATEST HITS Aswad | Bubbin' |
| 21 | PULSE Pink Floyd | EMI |
| 22 | THE SHOW, THE AFTER-PARTY, THE HOTEL Jodeci | UpTown/WEA |
| 23 | DAYS LIKE THIS Van Morrison | Euro/Polydor |

MICHAEL JACKSON

*You
 Are Not
 Alone*

THE BRAND NEW SINGLE

RELEASED 21 - 8 - 95

WRITTEN AND PRODUCED BY

R KELLY



Club:
Bugged Out of Sonkeys
Soop, Beehive Mill, Jersey
Street, Manchester,
Fridays, 10pm-3am.



Capacity/PA special features:
650/15k/club specially designed for Bugged Out/colours for live bands.
Door policy:
"There isn't one," - John Burgess.
Music policy:
Funky techno, techno and acid.

DJs:
David Holmes, Dave Clarke and Carl Cox.

Spinning:
Claude Young 'Nocturnal EP'; Rob Hood 'Minimal Nation'; Blade 'Mind Of An Ordinary Citizen'; Glenn Underground 'Clap Your Hands'.

DJs view:
"One of the most inspiring and uplifting underground clubs I've played in the UK. Bugged Out is the way forward." - Carl Cox.
Industry view:
"The venue is brilliant; small but not stuffy. It's the first club to give me any enthusiasms for ages." - Robin Turner, Heavenly.
Ticket price:
£5 before 11pm; £6 after.

new r1 dj edwards branches out

After three years in control of the company's premier soul/R&B show, Radio One DJ Steve Edwards is set for a spate of horizontal expansion with the formation of his own music production company.
Relations UK will be seeking to get involved in all areas of the UK soul/R&B market, from compilation albums to straight remix and production work.
"It will be an extension of what

I've been doing on the show by raising the profile and respect for this music," says Edwards.
"A radio programme is great, but if you only do so much and I just wanted to start having a more interactive relationship with what's going on."
The company's first big project will be a compilation called 'Soul In Session' which will draw together many of the best live performances that Edwards

has featured on his show, aired from 2pm to 4pm. Mica Paris, Roy Ayers, Incognito and Sounds of Blackness will be among those featured. "I'm very much for the live thing with the show. I'm always saying, 'let's get into the studio and use this equipment'," says Edwards.
Indeed, Edwards himself has been in the studio recording remixes for the likes of Aaliyah and R Kelly, with partner Ivor

Etienne under the name EZ. Edwards is also co-ordinating a bi-monthly newsletter called *Relations In Soul*. "It'll be like a transcript of my show," he says. "It'll be very straight-forward and hopefully add to what's already out there rather than go into competition."
More details about Relations UK can be found by writing to: Relations UK, PO Box 3803, London NW1 8TU.

While Electric 101 certainly never got the recognition they deserved, the huge success of 'Your Loving Arms' has ensured that the same fate will not befall the group's former lead singer Billie Ray Martin (pictured), with that single selling more than 200,000 copies.
On club buzz alone, Billie looks assured of an equally big hit with her new single, 'Running Around Town', which this week enters the top five of RM's Club Chart.
The track was co-written by Billie with Washington's flavour-of-the-moment producer Brian Transeau (BT), who has produced a fittingly epic 13-minute Jacob's Ladder mix, while Billie Ray has done the extended remix herself. The latest single is also a precursor to her first solo album, 'Deadline For My Memories', which is due to be released in September. Meanwhile, 'Running Around Town' is out on August 21.



the next chapter of house music is...

Having been turned down by virtually every major publishing house, photographer Jonathan Fleming took the bull by the horns and decided to publish the first comprehensive book about the house music scene himself.
"What Kind Of House Party Is This?" is a dazzling 432-page tiré through all aspects of house music and its global explosion and includes interviews and sections on virtually every major figure in the house world, all imbued with a fan's enthusiasm.
Fleming says, "The house scene has given me six of the best years of my life. I just wanted to know where this whole scene came from and there wasn't any type of book to tell me."
"What Kind Of House Party Is This?" will be published on August 9. More information is available on 0181-980 7676.

Since its 1991 debut collection, 'The Rebirth Of Cool' compilation series has kept true to its name and has been reborn with each succeeding volume changing to match the twists and turns of the jazz scene.

Accordingly, 'The Rebirth Of Cool Phive' has gone all out happy with contributions by the likes of Massive Attack, Portishead, Tricky, the Beastie Boys and many others.

To with a copy of this excellent album. Just answer this question: whose debut album did Tricky feature on - (a) Björk (b) Portishead (c) Massive Attack. Answers to Cool Competition, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE19UR, by August 15.



budding djs head for brit school workshop at the royal albert hall

The Brit school has pulled off something of a coup in securing none other than the Royal Albert Hall as the venue for its DJ Workshop, which is due to be held on September 2.
The event has been co-ordinated by St John De Silva who teaches at the school and will cover all varieties of DJing techniques and musical styles including techno, jungle, garagehouse, hip hop and ambient.
Sixteen artists and DJs will be present including Colin Dale, Nicky Black Marcell, Cutmaster Swift and Alex Knight. Each of these guest DJs will host personal tutorial sessions for groups of 15 participants and a larger group of observers.
Event co-ordinator Jason Hill says, "It's going to be an educational day, aiming to give people who wouldn't usually get the chance to be around such equipment and for building. It's the chance to have a go."
The day will end with a party going on until the early hours of the morning and a competition with prizes including decks and a mixer. Anybody is welcome to attend with the price of admission varying depending on what parts of the day's events are attended. For more information call 0171-960 4208.

Xpansions 95

MOVE YOUR BODY

MIXERS: TONY DE VIT • BLU PETER
KOOLWORLD • ORIGINAL MIX
No. 1: MIXMAG UPDATE No. 1: DJ
No. 2: RM No. 1: MIXOLOGY

14.08.95



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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| NE | BODM | SO GO | KISS F | SHY G | TRY M | ALRIG | WATE | DONT | GIRL F | HOPE | HOLD | 74-75 | PAVIN | GIRL A | IN THE | WHEN | IN THE | RIDDI | BLUE | STIF | STUC | TRU | |

shady connections get lee john back on track

legal version of 'pearls' reaps reward of bootlegs
18 months of club exposure



Shady was perhaps the only possible name for the act behind a new track that started life as a completely illicit bootleg mix of a Sade track. However, now available in a legal format, Shady's 'Pearls (Hallelujah)' is tearing up the club charts and reaping the benefits of 18 months of club exposure.

With Sade's vocals obviously removed, the new version features former imagination singer Lee John (pictured), effectively swapping one of the most distinctive British voices of the Eighties for another one.

The John connection comes through Austris's GIG Records, which decided to make a legal version of the song after the original had been stamped out by Sade's lawyers.

John says, "I'd never heard the bootleg and I got this call one day asking if I could sing like Sade. I knew the song, so I recorded a vocal in my home studio in about 20 minutes and sent it to GIG.

"I didn't hear anything for months and then suddenly all these labels started fighting to license the track."

As well this track, John has a new track of his own, 'Mighty Power Of Love', forthcoming on the Freetown label and is in constant demand as a songwriter.

Finally being allowed to shake off the pop tag that the imagination connection always ensured, John is currently busier than ever.

"There's fresh blood in London, there's a new generation and I'm credible again. I'm enjoying myself a lot more," says John.

'Pearls (Hallelujah)' is out on August 21 through WEA.

tribal gathering sets sail for ireland

Universe/Meen Fiddler have announced that the next Tribal Gathering will be held in Ireland - at Killebeggan, Mullingar - on September 30. The Prodigy have been confirmed as the headline act for the event, which will be spread over four areas and is expected to attract a crowd of 20,000 dance fans.

"There's never been a legal all-night party in Ireland," says Meen Fiddler, Meen Fiddler promotions manager, "and the dance scene is now massive there."

The idea has always been to take the Tribal Gathering around the world so Ireland seemed a logical place to start.

Other acts confirmed for the party include The Grid, O'FX, Renegade & Static and Techno Trance vs Bass Generator. DJs lined up are Sven Yth, David Holmes, Carl Cox, Dovey Angel, Justin Robertson, West Bam, Leany Dee and many others.

For more details of this Tribal Gathering call 0181-963 0940.

Hi-Life's big diva hope Kim English (pictured) is looking to top the popularity of her previous releases 'Nite Life' and 'Time For Love', which both narrowly missed out on chart success, when her new single 'I Know A Place' is released on August 21. Once again the single has a superstar line-up with ex-Ten City man Byron Singler helping out with the writing and production and mixes by S-Smoove. All this is a prelude for Kim's forthcoming album, which will enlist the support of the aforementioned names in addition to Masters At Work, Hula & Fingers, Mike Dunn and David Morales. Meanwhile, those wanting to catch Kim in the flesh will be able to do so at a selection of clubs this week. These are: The Loft at HQ, London (August 8); Homey of Legends, London (10); Bump & Hustle, Bournemouth (11); Mud Club, Bagley's Warehouse, London (12); Queer Nation, Gardening Club, London (13).



say what?

which classic oldie would you most like

to re-press and re-release?

Alfie - Mopscoth Media Management

"I'd choose 'You're The Man' by Marvin Gaye. It has excellent lyrical content and superbly vocals - basically the song has everything. It's a tune for all the people but unfortunately it has been missed by most people and we'd like to re-release it so we could bring it to a wider audience."

Dove Lee - remixer/producer "I would pick 'Street Prayer' by Chicago on CBS. You can't buy that track and I think it was generally available. It would be a really big tune. I tried to license it but there are just so many legal problems surrounding the track that it will just never going to happen. I think it's a real shame because the track always goes down really well when I play it in clubs. Sometimes it seems that a tune

needs to be compiled in a house record for people to actually hear it."

Dave Cowley - Fetcat Records

"It would have to be most tracks that came out on the New York label 99 in the Seventies. Tunes from ESG, Liquid Liquid and Glen Burkey were brilliant, raw and funky - you can't get them anywhere. 99 seems to have disappeared into complete obscurity and it

was a totally wicked, superbod label."

Bob Jones - DJ

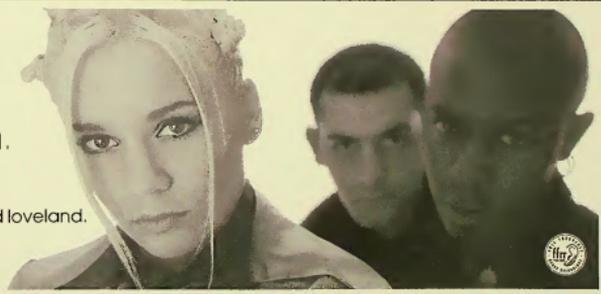
"The 'Show Must Go On' by Sam Dees which was released on Atlantic in the mid-Seventies, it has been compared to Marvin Gaye's 'What's Going On' as one of the great soul albums. If anyone does decide to re-release it, I can't have a copy please because mine is totally worn out."

- 18 **18** DEDICATED TO PLEASURE
- 15 **19** MOST EXCELLENT DANCE
- 17 **20** RAVE ANTHEMS

shiva. freedom.

released 07.08.95
mixes by b.t. k-class and loveland.

dedicated to the memory of Louise Dean



ed manager: rudi blokoff @ deputy ed manager: judith rivers @ senior ed exec: steve masters @ ed exec: ben cherill, rachel hughes, anthe cornicheal @ admin & promo exec: louise sievens

from Dave Jones, Sam Dees to
Serenaded Alvin Karpis (re-issued)
Rocky's Lullaby (Columbia)
Surrender (Columbia)
Surrender (Columbia)
Surrender (Columbia)
Surrender (Columbia)
Surrender (Columbia)

See BISH on page 16 this issue.
BENEFIT GIGS FOR THE LAMING OF THE BIG ISSUE IN THE NORTH EAST:
2nd Sept: OBEY AMB FESTIVAL, Ross Theatre, Pickers Street Gardens, DURHAM
7th Sept: Royal Court Theatre, LIVERPOOL / 8th Sept: Welfare Hall, WROTHAMPTON / 9th Sept: Warehouse, WOLVERHAMPTON
Check out page 16, inside, page 28 & 29 for full details to be announced.

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| 16 | 25 | KEEP | 21 | 26 | UNCHANG | 28 | 33 | HOONK | 35 | 40 | YOU I | 42 | 47 | THE H | 54 | 59 | ZOMBIE | 61 | 66 | LIBERTY | 73 | 78 | PERFE | 85 | 90 | TONG | 97 | 102 | KEEP | 109 | 114 | BEAU | 121 | 126 | LOVE | 133 | 138 | BIG Y | 145 | 150 | YOU |
|----|----|------|----|----|---------|----|----|-------|----|----|-------|----|----|-------|----|----|--------|----|----|---------|----|----|-------|----|----|------|----|-----|------|-----|-----|------|-----|-----|------|-----|-----|-------|-----|-----|-----|



wrong or right
 CATERED BY SLS

Shop focus



Shop:
Lullaby's, 8
Chigwell Place,
Ealing, London.
Tel: 0181 898
2802. (On two
floors, 6ft x 20ft).

**Specialist
areas:**
House, garage,
swing, hip hop,
rap, reggae,
hardcore, jungle,
techno, ambient,
collectors classics.
Also hires out and
sells all forms of
disco equipment and
produces a monthly
newsletter.

Owner's view:
"The shop has been on the
site for 30 years and I look
over here 10 months ago.
Since then, business has
been booming and we
have very loyal customers
who have helped with that
success. We can supply
anything from a jack plug to
a 50k rig, and our own
brand of equipment has
become very popular. Lots
of west London DJs use us
because they get a
discount in our DJ's
Discount Club. We're also
preparing to launch our
own label on November
1." — **Martin Horne.**

**Distributor's
view:**
"It's certainly a good shop,
it's got a bit of everything
in terms of records and
they do well with the
lighting and sound kit.
They've also managed to
do the shop out in a very
pleasing way and have
just started on their second
level now. It seems to
have everything you could
need." — **Joe Sampayo,**
Empire.

DJs view:
"They cater for all sorts of
customers. I've never had
a problem getting anything
I need in there. Also, for
new jocks they're really
good at getting in promos,
white labels and they'll
order imports for you as
well." — **Steve Toggart**
(Event, Brighton).

club & shop focus
compiled by Johnny Davis.
tel: 0171-263 2693.

COOL cuts

1 (2)

- 2 (1)
- 3 NEW
- 4 (4)
- 5 (6)
- 6 (3)
- 7 (5)
- 8 NEW
- 9 (10)
- 10 NEW
- 11 NEW
- 12 NEW
- 13 (14)
- 14 NEW
- 15 NEW
- 16 NEW
- 17 NEW
- 18 NEW
- 19 NEW
- 20 NEW

EVERYBODY BE SOMEBODY Ruffneck

- RUNNING AROUND TOWN** Billie Ray Martin
- WHEN I THINK OF YOU** Janet Jackson
Vintage Janet with updates from Morales, Farley & Heller and Deep Dish
- I WANT TO LIVE** Grace
- TAKE ME HIGHER** Diana Ross
- LOVING YOU MORE** BT featuring Vincent Covello
- FIND ME (ODYSSEY TO ANYOONA)** Jam & Spoon
- RESTE SUR MOI** PK
Very cool Danny Tenaglia production
- STRICTLY 4 THE UNDERGROUND** Roger S
- HAND CRAFTED** SPS
Pounding house from Dave Valentine
- NANITA B** Tribe
A cut that always comes up with surprises and that man BT is on the mix again
- LOVE ME FOR LIFE** Suzi Carr
Happy handbag with mixes from Loveland and Band Of Gypsies
- THE THINGS I LIKE** Aaliyah
- IF THIS IS LOVE** Jamie Principle
Quality garage with vocals from Kelli Rich.
- GUARDIAN ANGEL** Juno Reactor
Fearsome techno from this excellent band
- WHAT YOU SEE** Flara Purim
South American Latin legend meets jungle with A Guy Called Gerald on the mix
- MAGIC** Blay Peter
First solo single from the Heaven and Turmillis resident DJ and remixer
- WE GOT THE FUNK** Mike
Riffs and samples from the Seventies in a well-crafted funky house work-out
- SERIOUS SITUATION** Nuff Sisters
Uplifting happy house tune
- ROCK AND ROLL** Hawky
Pounding techno with some epic crescendos

US MAW

- Magnet
- A&M
- Perfecto
- EMI
- Perfecto
- Epic
- Columbia
- Strictly Rhythm
- Strangroom
- Atlantic
- Cowboy/Pulse 8
- Jive
- Freetown
- Blue Room
- B&W
- React
- white label
- MultiPLY
- Out On A Limb



a guide to the most essential new club tunes as featured on Tim's "essential collection", with peep long
introductions every Friday between 7pm and 10pm. Compiled by DJ Feedback and data collected from leading DJs and
the following states: city (sacramento) / south beach market (miami), eastern block/underground (manchester),
23rd precinct (alabama), 3 beat (ireland), warp (sheffield), trax (newcastle), joy for life (nottingham).



SATURDAY 19TH AUGUST 1995
@ Club Oshos,
Hohenzollernring 90. 50672 Köln

for further information contact
3 E N O R L O U I S E
0 4 7 4 6 2 0 3 6 3 6

SASHA + LAURENT GARNIER

PLUS FROM SONJA QUALITY RECORDINGS - SLAM + REVIVATION

4

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| 1 | NEW | Take 7 | 2 | BOOM! | 3 | SO GO | 4 | KISS | 5 | SHY | 6 | TRY N | 7 | I'M O | 8 | ALRIC | 9 | WATE | 10 | DON | 11 | GIRL | 12 | HOPE | 13 | HOLD | 14 | 7A-7 | 15 | 18 | 15 | PANIT | 16 | A GIR | 17 | IN TH | 18 | WHEN | 19 | IN TH | 20 | RIDIC | 21 | BLUE | 22 | 3 IS | 23 | STUC | 24 | TRV |
|---|-----|--------|---|-------|---|-------|---|------|---|-----|---|-------|---|-------|---|-------|---|------|----|-----|----|------|----|------|----|------|----|------|----|----|----|-------|----|-------|----|-------|----|------|----|-------|----|-------|----|------|----|------|----|------|----|-----|

club ON A POP TIP chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)

| | | | | | | | |
|-----------|--|-----------------------------------|---------------------|-----------|--|-------------------------------------|--------------------|
| 1 | I FEEL LOVE | Donna Summer | Manifesto | 20 | SUMMER OF '69 | Interstate | RCA |
| 2 | COMMON PEOPLE (MOTIV 8 REMIX) | Pulp | Island | 21 | SON OF A GUN '95 | JX | Hooj Choons |
| 3 | DON'T LET THE FEELING GO | Nightcrawlers featuring John Reid | Final Vinyl/Arista | 22 | ALL CRIED OUT | Jamie Watson | Daco International |
| 4 | TELL ME THE WAY | Cappella | Systematic | 23 | THE FINEST | Truce | Big Life |
| 5 | LOVE AND GIVE YOUR LOVE | Real McCoy | Logic | 24 | PANINARO '95 | Pet Shop Boys | Parlophone |
| 6 | YOU SPIN ME ROUND (LIKE A RECORD) | The Kinky Boyz | Almighty | 25 | BEAUTIFUL MORNING/ I'M YOUR MAN | Lisa Moorish | Go! Beat |
| 7 | SCATMAN'S WORLD | Scatman John | RCA | 26 | MOVIN' UP | Dream World | Rair |
| 8 | MOVE YOUR BODY '95 | Xpansions | Arista | 27 | JEALOUSY | Charles & Eddie | Capitol |
| 9 | HUMAN NATURE | Madonna | Maverick/Sire | 28 | THE SUMMER IS MAGIC | Exotica | Polydor |
| 10 | SANTA MARIA | Tatjana | Love This | 29 | DIVE TO PARADISE | Eurogroove | Avex |
| 11 | EVERYBODY | Clock | Media/MCA | 30 | WHEN I CALL YOUR NAME | Mary Kiani | Mercury |
| 12 | IN THE SUMMERTIME | Sally-Anne Marsh | RCA | 31 | LOVE EVICTION | Quartz Lock featuring Lonnie Gordon | X-Plode |
| 13 | SUNSHINE AFTER THE RAIN | Berri | Fusion/3 Beat Music | 32 | HAPPY JUST TO BE WITH YOU | Michelle Gayle | 1st Avenue/RCA |
| 14 | TRY ME OUT | Corona | Eternal | 33 | CATCH A FIRE | Haddaway | Logic |
| 15 | IT'S GOT TO BE LOVE | Shannon | ZYX | 34 | I WANNA BE WITH YOU | Fun Factory | Regular |
| 16 | FUNK IT UP | T.O.F. | X-Ray | 35 | I'M ALIVE | Cut 'N' Move | EMI |
| 17 | WALKING ON SUNSHINE | Reddbone featuring Rhonda | WEA | 36 | LOSING MY RELIGION | Rozalla | Epic |
| 18 | LOVE RULES | West End | 1st Avenue/RCA | 37 | THINK TWICE | Rochelle | Systematic |
| 19 | I LUV U BABY | The Original | Ore | 38 | HOW DEEP IS LOVE | Rio & Mars | Feverpitch |
| | | | | 39 | BIG IN JAPAN | Kim Ono | WEA |
| | | | | 40 | ON THE BIBLE | Deuce | London |

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1 NEW

Take T

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15 23 STUC

24 TRY T

PREVIOUSLY UNAVAILABLE AND RARE REMIXES OF THE FIVE HIT SINGLES:
 I LIKE TO MOVE IT - GO ON MOVE - CAN YOU FEEL IT?
 RAISE YOUR HANDS - CONWAY

REEL 2 REMIXED



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 CONTINUOUS MIX CD & TAPE BY ERICK "MORE" MORILLO
 PLUS DJ FRIENDLY DOUBLE VINYL

REMIXES BY: ROGER SANCHEZ - ALEX PARTY - WORK
 ARMAND VAN HELDEN - DJ DUKE - B.O.D.
 JULES AND SKINS - WAY OUT WEST - POTENTIAL BAD BOY

SALE
wrong or right
 DISTRIBUTED BY S.W. BANG

CD & TAPE SINGLES

18 DEDICATED TO PLEASURE
 15 MOST EXCELLENT DANCE
 17 RAVE ANTHEMS

From 1995's *Don't Stop Believin'* to
 Seasonal *After Hours* (and you
 know the rest), the album is
 a collection of the best of
 the best. It's a must-have for
 anyone who loves the music
 of the 1990s. **4.5** (A)

See **ESK** on page 14 of the UK
BENEFIT GIGS FOR THE LAUNCH OF THE BIG ISSUE IN THE NORTH EAST:
 2nd Sept: OPEN AIR FESTIVAL, Broom's Barn, Broom's Barn, Broom's Barn
 7th Sept: Royal Corn Theatre, LIVERPOOL / 8th Sept: Wilfrid Hall,
 FROTHINGHAM / 9th Sept: The Warehouse, LIVERPOOL.
 Check the press for dates, times and ticket prices for all the gigs.

- 16 25 KEEP
- 21 26 UNCHAI
- 14 27 SING
- 28 HOOK
- 23 29 YOU
- 30 HEAV
- 12 31 THE F
- 32 ZOME
- 20 33 TILBER
- 26 34 PERF
- 23 35 TONG
- 36 KEEP
- 37 BEAU
- 24 38 LOVE
- 29 39 BIG YI
- 53 40 YOU C



12

vinyl

namecheck: daisy & havoc • ralph tee • brad beatnik • tim jeffery • andy beavers

tune of the week

michael jackson: 'classic remix series 1' (epic)

house On the flip of Jack's new single, the R. Kelly-penned &B smoothie 'You Are Not Alone' are two cracking remixes of 'Rock With You'. Masters At Work stick close to the original, simply adding a thumping beat and some neat synth touches to give an overall Nineties kick to the song. Frankie Knuckles adds a beautiful slow piano intro before building the track into a sparkling piano and strings slow groover. Both show remarkable respect to the original and are worthy of a release in their own right. **★★★★** bb



house

MADONNA 'Human Nature' (Maverick/Sire). The emphasis on meaningful lyrics in her recent LP has meant that Madonna's singles are less suited to the dancefloor than before, but these mixes have cleverly pulled out a couple of phrases like 'I'm not your bitch' and 'It's human nature' and woven them around a swishing lush rhythm with hollow organ sounds and deep bass that create atmosphere and deep undertones to carry you away. Too subtle to set dancefloors alight but there's some very creative work in here. Worth checking if you're after something unusually cool. **★★★★** tj

THE GROOVE CORPORATION 'Twist And Change' (Six6). This is a great song from an accomplished outfit, excellently produced with superb musicianship, melodies and harmonies but it sits in that uncomfortable position between dance and quality indie/vib that sadly may mean it'll be ignored by club DJs, especially since the brave attempts of a house version tend to lose the elements that make this track special. It'll work great on radio, but it just doesn't have enough hands-in-the-air moments for the floor. **★★★★** tj

SMACK PRODUCTIONS featuring **TRINA TERRY** 'Kiss Me' (US Ward). This tune is a constantly jumping piece of house that is concerned with the innocent postures of kissing. There are various mixes but it's the Smack dub that does it with its cute but brilliant mixture of panics, glitterspells and 'Damn You Kiss Me' vocal slices. **★★★★** d&h

URBAN DISCHARGE featuring **SHE** 'Waxes Drop A House (On That Bitch)' (MCA). As vocal hooks go, this has to be one of the best around. The US mixes promised first consist of two Smack mixes, a Phillip Damien dub and, best of all, the Mood II Swing mix which is the most atmospheric and toughest by far. It's not enough, UK mixes follow soon from Sharp, Bill Peter and Ricky Morrison. **★★★★** d&h

ROGER S 'Strictly 4 The Underground' (Strictly Rhythm). What a nice doubleback this is with Roger S at his low-down best. 'Live'n' 4 The Underground' on the A-side is an unbeatably lemping deep, deep, deep track that will make you never want to return overground ever again... and the rest are pretty good too. There's a wobbly 'Let Your Body Jerk', disco swirring 'Get Hi', an eerie 'Shake' and a funky 'Let Groove'. Deep house

for all the family. **★★★★** d&h

POP

EDWARD II 'Come Together... You & Me' (Internal Affairs). From a new group that have been playing live around the country for some time comes this highly addictive and unique sounding new single. A seven-piece from Manchester, Edward II combine folk, reggae and house on a track with stacks of crossover potential given a hard dancefloor edge courtesy of The Development Corporation. With dancing pianos, accordions, cutting reggae dialogue and its anthemic chorus it sounds like a monster to me. **★★★★** rt

SOUL

BEVERLY NIGHT 'Down For The One' (Dome). 'Flavour Of The Old School' was always going to be tough to follow up, but this track should go far to consolidate Beverly's position among the best UK soul artists.

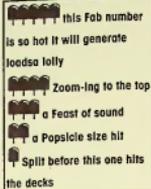
HORSE MILK 'They Milk Horses Don't They?' (Pork). What on earth are these guys on? Then again, who cares when they produce blinding funky grooves like this. The A-side features a fuzzy synth and guitar solo - that sounds like it's been

evidence of a classy album in the making. **★★★★** rt
alternative

INGRID SCHROEDER 'Bee Charmer' (Elephant). Ingrid's wonderfully hypnotic, softly delivered song with its 'pray for rain' chorus, has been set to some suitably atmospheric productions from three premier league mixers. DJ Muggs provides a low-slung, stripped-down hip hop rhythm; Howie B goes for a spaced out effects-laden funk feel; and Goldie does his adventurous drum 'n' bass thing on his expansive Soundstage mix. It may look like some A&R person has gone and brought happiness of the shelf, but rest assured the song is great and works well with all the mixes. **★★★★** ob

DOCTOR ROCKIT 'Ready To Rockit' (Clear). This ingenious little mini-album doubleback comes courtesy of one Matthew Herbert (aka Wish Mountain, on Evolution/Warp). In keeping with this new label's formula of Nineties techno interpretations of electro, this is a 10-track assemblage of techno experiments that are both diverse and invigorating. 'Commerce & Rocks' is straight-forward cutley and funky synth beats, 'At Home With The Hoppers' is the same but in a jungle style. 'Warm In My Foor' is a classy, breezy electro-funk work-out while the remaining cuts are basically short experimental oddities. **★★★★** bb

FRANCE **MIKE OLDFIELD** 'Let There Be Light' (WEA). It's clear this package reflects the musical expressions of the remakers more than the author of Tubular Bells. BT produces an episodic trancey excursion that breaks down to some gullar solos before launching into a typically groovy, atmospheric work-out with haunting synths and flanging effects while Harriott's usual 303 offering treats us to a mid-track slow-down to add a little extra interest. In the end though we've no clue what the original sounds like, nor probably would Mike. **★★** tj



this Fab number is so hot it will generate loadsa lolly
Zoom-ling to the top
A Feast of sound
A Popsicle size hit
Split before these one hits the decks

cribbed from a Seventies progressive funk album - over a repetitive jazzy groove. It really is quite beautiful. Gold Top indeed. **★★★★** bb



madonna

AUGUST 21

POSITIVA

REDCUB

PLAY THIS HOUSE

FEATURING

ORIGINAL & AQUARIUS REMIXES

12TV-41 • CDTV-41 • DISTRIBUTION: EMI, SOUL TRADER, SUB LEVEL & EMPIRE

12

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 1 | NE | Take T | 2 | BOOM | 3 | SO GO | 4 | KISS | 5 | SHY | 6 | TRY | 7 | TM | 8 | ALICE | 9 | WANT | 10 | DOIN' | 11 | GIRL | 12 | HOPPE | 13 | HOLD | 14 | 74-7 | 15 | PAMI | 16 | A GIRL | 17 | IN TH | 18 | WHEE | 19 | IN TH | 20 | RIDIC | 21 | BLUE | 22 | 3 IS 5 | 23 | STUC | 24 | TRY T |
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by jenna hamilton

JX Son Of A Gun '95' (friction) Hoj Cheese **TABX 233**, Easter 1994's "to man man on the run is a dilly son of a gun" duo squawked crossover hit remained on promo twirlopack with Red Jax and Jake Williams's still chastely synthed but much speeded up **134.63pm** Jany + Jax Flopping The Horse Mix and now comparatively historic seaming old Italcrans **129.96pm** Original Hoj 12' Mix, plus frantic blippy **137.99pm** Big Peter Remix vs Trigger and Herbie fun filled recilly bleeping **133.76pm** Candygirls Remix Where's The Crack Mix, coupled by the jerkily twittering acidic **141.86pm** "Istans" **TATJANA Sente Maris'** (Love This Records **MUSIO 4** P), Orolio born although now Netherlands a e d model/move/Eurodance spec nastily squawking through cheesy male rap on infectious bleep whingled-ah jangling gallop with its charred took line lined by Zuchero's 'Senza Una Donna', in **1316pm** Wuh-Hey Mix, Radio Edit, waxes washed o-**131.16pm** Harry Oia Mix and o-**131.29pm** Instrumental, created by Stack/AiKen although initially scomed

as a Franc & Jasper Production from Amsterdam... **THE NOTORIOUS B.I.G.** 'One More Chance' (Word Of Mouth) **Bad Boy Entertainment/Puff Daddy Records/Arista 74321 30078-1**, Instantly massive US crossover smash widely muffled by Biggie Small with his cooing wife Faith Evans as a quality swaying song in **92.39pm** One More Chance/Sly With Me Radio Edit, or as a staker rap in jig-dilly jolting **90.89pm** Hip Hop Radio Edit and Instrumental, coupled by The Notorious B.I.G. & Method Man's stuporous originally rolling **866pm** 'The What (Radio Edit)'... **THE SORCERER (DJ Pippi & DJ WT)** 'I Lu Vu Baby' (Ore Musio Agr. B. WM), New Yorkers Everett Bradley & Walter Tolo's m'omed and tinkled cantering bit on anthem from last August (but a New Year bit here) still in soothed 'n saxed class cool **124.79pm** Mo Swing and club-studded synth stabbed rumbling percussive **126.86pm** Dancing Divaz Club Mixes, plus now exciting 'It's What's Upr'n' That Courts'-like funk scubbed 'n honked **135.6pm** Yash (LoveDeeJay Akemi) and

chuggingly frobbed progressive **125.26pm** Roo & Kato vs. W.T. & Pippi Mixes (the scurrying old Tell Paul Remix, around **132.96pm**, might also be on some former)... **FIRST CHOICE** featuring **ROCHELLE FLEMING** 'Let No Man Put Us Under' '95 Remix (X-Clusive Records **X-CLU 019**), correctly spell 'Puf Assured', the wailing duos' enclosing influential **1977 Philly classic** (Rhythm On The Loose currently quote its 'I'm surprised to see your subcove at the door' opening line) is gawily hetropacked with fluctuating approx. o-**119.2-118.9-118.2-119-122.6-122-121.76pm** Original Sosaou as stocally topped jigging **125.29pm** L.T.I. Yellow Cob Mix, bouncily chugging **122.76pm** Labour Of Love Remix, snappily thumping **124.46pm** Hood 3rd Degree Remix... **FRENCH KISS** 'ish' **124.7-0-99.8-0-124.56pm** Slow Your Motion Ago Mix sluttily silk coupled **127.76pm** L.T.I. Subwoy Dub... **LOVELAND** featuring the voice of **Rachel McFarlane** 'The Wonder Of Love' (Eastern Bloc/PWL **1 in a million 1 in a million 1 in a million BLOC221/TJX**), sultry scoring Rachel wailed classy strider's chunky o-**123.6-**

123.56pm Lift And Separate Mix, sometimes Rob'n 5-ish plopped more cisjottedly nudging o-**123.76pm** Loveland's Full On Voco Mix and fluttery tapping **129.86pm** Loveland Dub, the latter on a separate promo with Joe T. Vonnelli's coovery spurring **124.1-06pm** Vonnelli Dubby Mix, jittery comparing **125-06pm** Vonnelli Corvette and organ wowed sluttily jerkily jumping **124.36pm** Good Girl Mix... **EXOTICA** featuring **Itsy Foster** 'The Summer Is Magic 95' (Polydor **579 839-1**), Rapino Brothers remade "magic" chattering Euro anthem from last summer now squawked by a Fulham girl in **Xreal F** 8-ish keyboarded simple Whingled style galloping o-**1376pm** Extended, Rapino's Appliance, Monhatten Kiss... **T.O.F.** 'Freak It Up' (X-Ray Records/**evex UO** **AVX12 11, 3MVMS**), usual although if not very original gruffly shouted... **Outrage** Brothers/Reel 2 Reel-type bogging jaunty bouncer on patchouli scented promo in **136.86pm** Extended Club Version, **136.76pm** Radio Edit, pottering plinky percussive **136.86pm** Instrumental, chant dominated **136.76pm**

Melroe Mix, the brainchild (to launch his own aptly named label) of Ray Slingford from 2 Unlimited... **APG** 'The Good Life' (**WFO** Records **008150NPG** P), the artist formerly known as Prince's New Power Generation huskily croon a coolly keyboarded class strider in its **119.5-119.46pm** The Platinum People Mix, org reduced to a hiccup and repetitive chant in its frantic blippy surging **134.66pm** The Dancing Divaz Mix, apparently 12-inch waded with further unheard US versions... Other releases due about now include Club Chart entries and breakers by **THE SHAMEN**, **THE GROOVE CORPORATION**, **TYANDA** featuring **Orice Reid**, **HOT DRUM**, **TOKYO GHETTO PUSSE**, **HI-LUX**, **GURU** featuring **Chaka Khan**, **THE BUBBLE SIGNS OF LIFE**, **1-800-DIS-N-DAT**, **EUSTEBE**, **TERRORIZE**, **THE UTAH SAINTS** & **THE OSMONDS**, **HAPPY LARRY'S BIG BEAT ORCHESTRA**, **LOOSE** featuring **Yolande Reynolds**, **GENERAL GARR**, **STEVEN VILLE**, **MATT GOSS**, **RHYTHM MASTERS**, **REEL 2 REAL** featuring **The Mad Scientist** (Reel 2 Remixed) 'P', **TROI**, **ACID JESUS** and **CYNDI LAUPER**.

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Bullseye titles at

clubchart
commentary

by alan jones

Exactly 10 years ago, Madonna was riding high on the Club Chart and top of the pop chart with her smash 'Into The Groove'. At the time she said, "Dance music is for the young. They feed off its energy". A decade on, she is a fortnight short of her 37th birthday but apparently still young enough to be making dance records, at which the latest, 'Human Nature', moves into the Top 10 this week... Fellow veterans Donna Summer (46) and Diana Ross (51) are also in the Top 10. Summer of the very apex with her remixed club classic 'I Feel Love', and Ross with radically reworked versions of her new waxing 'Take Me Higher'. Ross, Summer and Madonna are, coincidentally, the most successful female soloists (as judged by number of hits)... Summer's track has opened up a huge lead at the top of the Club Chart, and this week registers the highest points tally of the year. With Pulp's 'Common People' in decline after four weeks of the top of the On A Pop Tip chart, 'I Feel Love' is also number one here... it's strange how some titles seem to attract dance acts. 'You Bring Me Joy' has been a particular magnet this year, with Mary J Blige, Rhythm Factor and now Meechie all landing Top 20 club hits with different songs bearing that title in the past six months. A diminution of that, Joy, is also a very popular choice in clubland. Since 1992, Soul II Soul, Ultra Noté, 7669 and Blackstreet have all found success with songs called 'Joy', while another song of that name by Gene West is a current club favourite. Clubland's most popular title, however, is 'Feel It', which was the title of an Adante single in 1991. Since then 14 other singles - every one a dance disc - have been released. But having a popular title is very different from having a popular record, and the 'Feel It' posse - Richie Rich, FUQ, JJ, Buzz, Sugarman, B.O.S.E featuring Loraine Campbell, Komix & Co, Deeper Cut, Vice Versa, Hi-Lux, Carol Bailey, Lost Boys, Lemon D and TNT - have had only limited club success and have not spent a single week on the CIN Top 75 between them.

beats &



Following last Monday's concert of the Island in Ilford many people were left asking the question what actually constitutes a Wung Tien Clan appearance these days. While the Staten Island rap group have long been famed for their fluid line-up, the only high-profile member of the group to make the trip to the UK was Ol' Dirty Bastard (pictured). With many expecting to see the likes of Method Man, Raekwon and the Genius as well, an understandably tense atmosphere followed the discovery that the Clan were set to be something of a one-man army that night. The audience proceeded to let the performers know what they thought in no uncertain terms, only to receive a similarly forceful reply. The net result was yet another bad night for rap in the UK. The Big Kahuna Burger Co. has moved its **Back For Seconds** night from London's Finsbury Park to the new location of 25 Newman St. Running from 9pm to 2am for \$5, DJs are the **Chemical Brothers**, Alvin from Naked Records and **Dan & John**. Future guests will include J. Soul Kane, Jon Carter, Phil Gifford and Gilly from the Herb Garden. **Hopscotch Promotions** is expanding its mailing list for its **hiphop hop/leggo** DJs. Call Alfie or Shurwin on 0171-494 1361 or 0171 494 2011... **Darren Jay** is the latest DJ to compile a more intelligent jungle compilation. Called 'Total Science', it is due out on Black Market/MCA with contributions from **DJ Monk**, **Shades Of Rhythm** and **Dillinger**. **Outlet Promotions** has changed the name of its **Final Vinyl** label to **S-pire** and is also due to take a load of new product from a number of Italian labels covering house, Euro, techno and dark beat. DJs interested in being on its expanded mailing list should call 01768 483748... Finally, apologies of the first order are due to **Tim Westwood** whose DOB appeared as 1957 rather than 1967 in last week's **Jack On His Box** column... **AND THE BEAT GOES ON!**



dances

MICHAEL JACKSON

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R&B SINGLES

| Disc | Last | Title | Artist | Label | Cat. No. | (Distributor) |
|------|------|--|---|-------------------------|----------------|---------------|
| 1 | 1 | SHY GUY | Diana King | Columbia | 0271696 | (SMA) |
| 2 | 3 | WATERFALLS | TLC | Lafayette | 7432129811 | (BMG) |
| 3 | 5 | 3 IS FAMILY | Dena Dawson | EMI | 126M 378 | (E) |
| 4 | 2 | THE HELL EP | Tricky vs The Gravediggaz | 4th+B Way | 12BRW 326 | (F) |
| 4 | 4 | I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY | Method Man featuring Mary J Blige | Def Jam/Starline | 120E111 | (F) |
| 6 | 8 | LOVE ENUFF | Soul II Soul | Virgin | VST 1527 | (E) |
| 7 | 7 | I HEAR YOUR NAME | Incognito | Takim Loud | TJUX 56 | (F) |
| 8 | 10 | HAPPY | MNH | Columbia | CD-6622192 | (SMA) |
| 9 | 9 | DOY TAKE IT PERSONAL (JUST ONE OF THEM DAYS) | Monica | Arista | CD-74321301452 | (BMG) |
| 10 | 10 | FROGGY STYLE | Nuttin' Nyce | Jive | JIVET 381 | (BMG) |
| 11 | 11 | I SEEN A MAN DIE | Scarface | Virgin | VST 94 | (E) |
| 12 | 8 | I CAN'T GET NO SLEEP '95 | Masters At Work | present India | A&M 5811431 | (F) |
| 13 | 10 | DEDICATED | Funkdoobiest | Epic | 6620636 | (SMA) |
| 17 | 17 | FRAGILE | Issac Hayes | Pentabank/Virgin | POBT 12 | (E) |
| 15 | 15 | GRAPEVINE | Brownstone | MCA/Epic | 6620946 | (SMA) |
| 16 | 14 | STAY (TONIGHT) | Isha D | Cleveland City Blues | CCB 15005 | (BMG) |
| 17 | 12 | (FROGGY'S GOT TO LEARN SOMEONE I NEED YOU KNOWING) | Baby D | Systematic | SYXK 11 | (F) |
| 18 | 18 | STILLNESS IN TIME | Jamiroquai | Sony | 8202256 | (SMA) |
| 19 | 16 | SCREAM | Michael Jackson & Janet Jackson | Epic | CD-662022 | (SMA) |
| 20 | 13 | SEARCH FOR THE HERO | M People | Deconstruction | 7432138761 | (BMG) |
| 21 | 10 | WHAT U C (IZ WHAT U GET) | Damage | Big Life | BLRT 117 | (F) |
| 22 | 10 | I GUESS I WILL ALWAYS LOVE YOU | Geoffrey Williams | Hands On | 12HOR 6 | (TRC/BMG) |
| 23 | 10 | MIND BLOWIN' | Smooth | Jive | JIVET 379 | (BMG) |
| 24 | 20 | FREK 'N YOU | Jodeci | Uptown/MCST | 2072 | (BMG) |
| 25 | 25 | CANDY RAIN | Soul For Real | Uptown/MCST | 2052 | (BMG) |
| 26 | 21 | CAN'T YOU SEE | Traff featuring Notorious B.I.G. Tammy Boyz 700 | UPTOWN/DISC | | |
| 27 | 10 | GIRLFRIEND'S BOYFRIEND | Gwen McCrae | Home Groven | HGT4 | (J&S) |
| 28 | 23 | WATER RUNS DRY | Boyz II Men | Motown/TMG | 1443 | (F) |
| 29 | 24 | I CAN LOVE YOU LIKE THAT | All 4 One | Atlantic | CD-A 8195CD | (W) |
| 30 | 27 | I'LL BE AROUND | Rogers 4-Tay featuring The Spinners | Comptone | 12000L 306 | (E) |
| 31 | 26 | OVER THERE (I DON'T CARE) | House Of Pain | Ruffhouse/XL Recordings | CD-XLS 61CD | (W) |
| 32 | 32 | KEEP THEIR HEADS RINGIN' | Dr Dre | Priority | PTYST 100 | (E) |
| 33 | 30 | HOW DEEP IS YOUR LOVE | Prince | Capitol | 12CJ 751 | (E) |
| 34 | 29 | ASK OF YOU | Raphael Saadiq | Epic | 6621088 | (SMA) |
| 35 | 22 | (I LOVE YOU) FOR SENTIMENTAL REASONS | Five Star | TRC | CD-TRIF5 2 | (TRC/BMG) |
| 36 | 30 | RIGHT HERE | Ultimate Kaos | Wild Card | CD-575939 | (F) |
| 37 | 37 | WALK ON BY | Cantel feat Ruby Turner | Gash | GASH179 | (F) |
| 38 | 31 | DOY TAKE IT PERSONAL (JUST ONE OF THEM DAYS) | Monica | Rewdy/Resta | 7432126541 | (BMG) |
| 39 | 36 | GOING ROUND | O'Jays | Vibe/MCA | MCST 2005 | (BMG) |
| 40 | 35 | TOMORROW ROBINS WILL SING | Stevie Wonder | Motown | 8603131 | (F) |

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DANCE SINGLES

| Disc | Last | Title | Artist | Label | Cat. No. | (Distributor) |
|------|------|---|--|------------------|-------------------|---------------|
| 1 | 1 | WHEN I CALL YOUR NAME | Mary Kiani | Mercury | MEIK 40 | (BMG) |
| 2 | 2 | DON'T YOU WANT ME | Felix | Deconstruction | 7432125971 | (BMG) |
| 3 | 2 | HOOKED | | | | |
| 4 | 2 | WE CAN MAKE IT | Mone | A&M | 581181 | (F) |
| 5 | 1 | SING IT (THE HALLELUJAH SONG) | Mozart | Perfecto | PEFF 1067 | (W) |
| 6 | 2 | LOST IN THE LOVE | Up Yer Reason featuring Mary Pearce & Little/Bigstar | 575571 | (F) | |
| 7 | 3 | BLUE MONDAY '95 | New Order | Capitol/Def Jam | NJDC7 | (F) |
| 8 | 2 | DO U WANNA FUNK | Space 2000 | Wired | WIRED 1318 | (3MVF) |
| 9 | 5 | SALVA MEA (SAVE ME) | Faithless | Cherry | CHKY 12 | (089/BMG) |
| 10 | 4 | I CAN'T GET NO SLEEP '95 | Masters At Work | present India | A&M 5811431 | (F) |
| 11 | 10 | KEEP IT UP | Shirazu House Gang | Media | MCST 2071 | (BMG) |
| 15 | 15 | THE HELL EP | Tricky vs The Gravediggaz | 4th+B Way | 12BRW 326 | (F) |
| 13 | 6 | TUNE IN/CALM DOWN | Chris & James | Stress | 12STRX 51 | (F) |
| 14 | 2 | THE CLUB DIAMONDS EP | Ruby Turner | Wired | WIRED 1217 | (3MVF) |
| 15 | 8 | THE Afro - LEFT EP | Leftfield feat Djm & mHard | Hands | Columbia HAND 231 | (SMA) |
| 16 | 5 | THE PHOENIX | Herobust | L'Attitude | LK 1 | (F) |
| 17 | 20 | WATERFALLS | TLC | Lafayette | 7432129811 | (BMG) |
| 18 | 20 | LET ME GO | Yum Yum | Sperm | SPERM 011 | (MC) |
| 19 | 22 | I HEAR YOUR NAME | Incognito | Takim Loud | TJUX 56 | (F) |
| 20 | 7 | I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY | Method Man featuring Mary J Blige | Def Jam/Starline | 120E111 | (F) |
| 21 | 10 | ZONE ONE | Hanson & Nelson | Effective | EFFS 022 | (F) |
| 22 | 10 | FROGGY STYLE | Nuttin' Nyce | Jive | JIVET 381 | (BMG) |
| 23 | 10 | ABOUT YOU | Loosee/Yolanda Reynolds | Sig'n | 1446 SLUP | (08 W) |
| 24 | 25 | TRY ME OUT | Corona | Eternal/WEA | 72 9557 | (W) |
| 25 | 11 | A WHIM | DJ Krush | Mc Wax | MW 028 | (F) |
| 26 | 21 | LOVE ENUFF | Soul II Soul | Virgin | VST 1527 | (E) |
| 27 | 10 | TONIGHT'S THE NIGHT | Blackstreet | Atlantic | 995740 | (Import) |
| 28 | 19 | KEEP WARM (REMIX) | Jinny | Multiply | 12MULTY5 | (TRC/BMG) |
| 29 | 10 | DEDICATED | Funkdoobiest | Epic | 6620636 | (SMA) |
| 30 | 10 | LET LOVE SHINE THROUGH | Essence Of Aura | Moving Shadow | MSD 01 | (SRD) |

DANCE ALBUMS

| Disc | Last | Title | Artist | Label | Cat. No. | (Distributor) |
|------|------|--------------------------------------|-----------------------|-------------------|-------------------------|---------------|
| 1 | 1 | WAVE DEL WAP 800A - WOLVERINE 800S | Various | React!P | REACT!P 062 | (W) |
| 2 | 2 | ONLY BULLY 4 CUBAN LINK | Rickwax | Loud | 078636663 | (V - BMG) |
| 3 | 4 | A RETROSPECTIVE OF HOUSE '85 - '94 | Various | Sound Dimension | SDIMLP 3 | (TRC/BMG) |
| 4 | 2 | AWOL LIVE | Various | Ministry Of Sound | AWOLLP 1 | (AWOL/MCA) |
| 5 | 1 | VOLUME V - BELIEVE | Soul II Soul | Virgin | V 2232/TCV 2738 | (E) |
| 6 | 1 | THE SHOW, THE AFTER PARTY, THE HOTEL | Jodeci | Uptown/MCA | MCA 11259/MCA 11259 | (BMG) |
| 7 | 1 | TELL ME THE WAY | Cappella | Systematic | SYXK 171 | (F) |
| 8 | 6 | JAZZBOY/LOVE & THE REALITY | Guru | Contempo | CTLP 43/CTLTC 47 | (E) |
| 9 | 8 | EXIT PLANET DUST | The Chemical Brothers | Junior Boy's Own | XDU5TLP 10XDU5TMC 1 | (F) |
| 10 | 5 | CREAM LIVE | Various | Deconstruction | 74321272191/7432127219A | (BMG) |

SPECIALIST CHARTS

12 AUGUST 1995

BIGGER.. BETTER.. BEST!

This essential reference book includes names, addresses, phone and fax numbers and key personnel conveniently organised for ease of use.

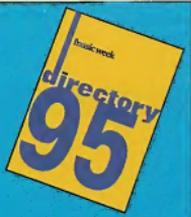
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MUSIC VIDEO

| This | Last | Artist | Title |
|------|------|---------------------------|------------------------------------|
| 1 | 1 | BILL WHELAN | Riverdance-The Show |
| 2 | 2 | MICHAEL JACKSON | Video Greatest Hits - History |
| 3 | 3 | REM | Parade |
| 4 | 4 | SEPTUAGINT | The World Chases |
| 5 | 5 | BOB DYLAN | Cross Road Best Of |
| 6 | 6 | THE PRODIGY | Electronic Plunks |
| 7 | 7 | PINK FLOYD | Psycho - 20/20 |
| 8 | 8 | TAKE THAT | Berlin |
| 9 | 9 | TAKE THAT | Everything Changes |
| 10 | 10 | BRYAN ADAMS | So Far So Good |
| 11 | 7 | CLIFF BRICHARD | The Hit List |
| 12 | 12 | BEAUFUL SOULS | Carry On Up The Charts-The Best Of |
| 13 | 11 | JIMMY PAGE & ROBERT PLANT | Unleash The Dragon - Unleashed |
| 14 | 18 | FL AND DICKINSON | Psyche - Where Vides Is It Anyway? |
| 15 | 15 | MEAT LOAF | Out Of Hell II - Picture Show |

| Label/Cat No | 16 | 13 | DANIEL O'DONNELL <th>Down At Friends Live</th> | Down At Friends Live |
|-----------------------------|----|----|--|--------------------------------|
| VCI VLS88 | 17 | 25 | ELVIS PRESLEY | The Last Performances |
| SMV ECV 5122 | 18 | 22 | TIM RICE/TICKET | Travelling Light |
| Warner Music Video 75933453 | 19 | 14 | ALZA | TV Live In Sydney |
| Roadrunner RR 95943 | 20 | 17 | TAKE THAT | The Party - Live At Wembley |
| PMM 1W6491563 | 21 | 16 | NIRVANA | Live Through Hell |
| XL Recordings XL 617 | 22 | 23 | BOB MARLEY | Legend |
| PMM 1W6491563 | 23 | 26 | ETERNAL | Always And Forever |
| BMG Video 742212373 | 24 | 27 | VARIOUS ARTISTS | Karaoke Party Classics |
| BMG Video 742212373 | 25 | 22 | VARIOUS ARTISTS | Fantasia - Fourth Dimension |
| VXL 89970 | 26 | 20 | BLUR | Showercase |
| PMM 1W6491563 | 27 | 20 | PINK FLOYD | Live At Pompeii |
| PolyGram Video V337260 | 28 | 28 | VARIOUS ARTISTS | Memorias Of Ireland - 48 Songs |
| WNY 6232270 | 29 | 21 | TAKE THAT | The Party |
| Teletel Video TV 0105 | 30 | 19 | WHITNEY HOUSTON | Live |
| PMM 1W6491563 | | | | |

| Thru Last | Title | Label/Cat No | |
|-----------|-------|----------------------------------|-------------------------------|
| 1 | 1 | CHILDREN PRE-SCHOOL FAVORITES 38 | |
| 1 | 1 | WIDE COLLECTOR 17240 | |
| 2 | 2 | BILL WHELAN | Riverdance-The Show |
| 3 | 3 | PAGE MASTER | Columbia Victor CD42271 |
| 4 | 4 | BLACK BEAUTY | Warner Home Video VHS 0298 |
| 5 | 5 | PINOCCHIO | Walt Disney DVD 0292 |
| 6 | 6 | THE ANASTOCS | Video Video V64902 |
| 7 | 7 | STAR TREK VOYAGER - VOL 12 | Warner Home Video VHS 02177 |
| 8 | 8 | WYATT GAY | Warner Home Video VHS 02177 |
| 9 | 9 | MICHAEL JACKSON | Video Greatest Hits - History |
| 10 | 10 | REM | Parade |
| 11 | 11 | STAR TREK VOYAGER - VOL 13 | Warner Home Video VHS 02177 |
| 12 | 12 | SCHIMMEL'S LIST | Video Video V64900 |
| 13 | 13 | PHOENIX | Video V64900 |
| 14 | 14 | IN HARM'S WAY | 4 From EMI 62333 |
| 15 | 15 | TRUE ROMANCE | Warner Home Video VHS 0292 |

INDEPENDENT SINGLES

| This | Last | Title | Artist |
|------|------|-------------------------------|-------------------------------|
| 1 | 1 | A GIRL LIKE YOU | Edeyn Collins |
| 2 | 2 | IT'S LULL | Boo Radleys |
| 3 | 3 | TUNE INCALM DOWN | Chris & James |
| 4 | 3 | OLYMPIAN | Gene |
| 5 | 10 | A WHIM | Boo Radleys |
| 6 | 11 | SOME MIGHT SAY | Oasis |
| 7 | 6 | SEAL MY FATE | Belly |
| 8 | 14 | WHATEVER | Oasis |
| 9 | 12 | DAYDREAMER | Manservant |
| 10 | 5 | IT'S WHAT UPFRONT THAT COUNTS | Yosh Prentiss Lodejays |
| 11 | 17 | CIGARETTES & ALCOHOL | Oasis |
| 12 | 15 | SUPREMACY | Oasis |
| 13 | 16 | LIVE FUNKER | Oasis |
| 14 | 18 | SHAKEMAKER | Oasis |
| 15 | 7 | LEGEND OF THE GOLDEN SNAKE | DC Recordings DC 0102 (RTM/D) |
| 16 | 4 | SEX | Sheepstone/IV Shepherd |
| 17 | 8 | SLEEP FREAK | Heavy Stereo |
| 18 | 10 | THE ORANGE THEMES MIXES | Cygnus X |
| 19 | 10 | MY LOVE IS DEEP | Sara Parker |
| 20 | 13 | CAN YOU SEE | Total/Notorious BIG |

| Label/Cat No | 1 | 1 <th>1 <th>1 </th></th> | 1 <th>1 </th> | 1 |
|-------------------------------|----|--------------------------|---------------|----|
| Zapp 120P 0350 (V) | 1 | 1 | 1 | 1 |
| Creation CRESD 211 (MMV/V) | 2 | 2 | 2 | 2 |
| Stress CDSTR 51 (P) | 3 | 3 | 3 | 3 |
| Costermanger COST 055 (V) | 4 | 4 | 4 | 4 |
| Mo Wax MW 0350 (V) | 5 | 5 | 5 | 5 |
| Creation CRESD 204 (MMV/D) | 6 | 6 | 6 | 6 |
| 4AD BAD 50020 (RTM/D) | 7 | 7 | 7 | 7 |
| Creation CRESD 195 (MMV/V) | 8 | 8 | 8 | 8 |
| Luau! LAUCD 5 (P) | 9 | 9 | 9 | 9 |
| Limbo LIMB 4600 (P) | 10 | 10 | 10 | 10 |
| Creation CRESD 176 (MMV/V) | 11 | 11 | 11 | 11 |
| Creation CRESD 185 (MMV/V) | 12 | 12 | 12 | 12 |
| Creation CRESD 182 (MMV/V) | 13 | 13 | 13 | 13 |
| DC Recordings DC 0102 (RTM/D) | 14 | 14 | 14 | 14 |
| Puf-8 CDLOSE 92 (P) | 15 | 15 | 15 | 15 |
| Creation CRESD 203 (MMV/V) | 16 | 16 | 16 | 16 |
| Eye-0 EYEG 22RMXCD (RTM/D) | 17 | 17 | 17 | 17 |
| Shary CDSHARP 003 (V) | 18 | 18 | 18 | 18 |
| Tommy Boy TBCD 700 (RTM/D) | 19 | 19 | 19 | 19 |

| This | Last | Title | Artist |
|------|------|--------------------|-----------------------|
| 1 | 1 | DEFINITELY MAYBE | Oasis |
| 2 | 2 | POST | Bjork |
| 3 | 3 | GORGEOUS GEORGE | Edwyn Collins |
| 4 | 4 | SMASH | Ofispring |
| 5 | 5 | WAKE UP | Boo Radleys |
| 6 | 6 | ELASTICA | Elastica |
| 7 | 7 | OLYMPIAN | Gene |
| 8 | 8 | THE COMPLETE | Gene |
| 9 | 9 | SABRESCIN TV | Sabres: Di Paradise |
| 10 | 10 | HORN BIDE | E-N |
| 11 | 11 | GRAND PRIZ | Teranga Fanchuk |
| 12 | 12 | SLEEPY EYE | Buffalo Tom |
| 13 | 13 | SMART | Bleep |
| 14 | 14 | KING | Sleep |
| 15 | 15 | BOULEVARD | St Germain |
| 16 | 16 | BWYTIME | Gorly's Zygotic Mynki |
| 17 | 17 | DEBUT | Bjork |
| 18 | 18 | LIVE IN MANCHESTER | Warner Staff |
| 19 | 19 | DRACONIAN TIMES | Paradise Lost |
| 20 | 20 | DEMAMOURAGE | Fear Factory |

INDEPENDENT ALBUMS

| This | Last | Title | Artist |
|------|------|--------------------------|--------------|
| 1 | 1 | THESE DAYS | Bob Jovi |
| 2 | 3 | SMASH | Ofispring |
| 3 | 2 | FOO FIGHTERS | Foo Fighters |
| 4 | 4 | DOOKIE | Green Day |
| 5 | 5 | CROSS ROAD - THE BEST OF | Bob Jovi |
| 6 | 6 | INFERNAL LOVE | Thug?y |
| 7 | 7 | UNPLUGGED IN NEW YORK | Nirvana |
| 8 | 9 | NEVERMIND | Nirvana |
| 9 | 8 | LET YOUR DIM LIGHT SHINE | Soul Asylum |
| 10 | 17 | PRUD | Whitehearts |

| Label/Cat No | 11 | 12 | 13 | 14 |
|-------------------------|----|----|----|----|
| Mercury 5282482 (F) | 11 | 12 | 13 | 14 |
| Epitaph E 864322 (P) | 12 | 10 | 10 | 10 |
| Roswell 622266 (F) | 13 | 20 | 20 | 20 |
| Reprise 938452382 (W) | 14 | 13 | 13 | 13 |
| Jambica 322962 (F) | 15 | 13 | 13 | 13 |
| A&M 5423782 (F) | 16 | 15 | 15 | 15 |
| Geffen GED 24272 (BMG) | 17 | 15 | 15 | 15 |
| DCG DGD 24625 (BMG) | 18 | 17 | 17 | 17 |
| Columbia 4603262 (SM) | 19 | 14 | 14 | 14 |
| East West 963019172 (W) | 20 | 21 | 21 | 21 |

| This | Last | Title | Artist |
|------|------|-------------------------------|---------------------------|
| 1 | 1 | SO FAR SO GOOD | Bryan Adams |
| 2 | 2 | KING FOR A DAY, FOOL FOR A... | Faith No More |
| 3 | 3 | IN UTERO | Nirvana |
| 4 | 4 | NO QUARTER | Jimmy Page & Robert Plant |
| 5 | 5 | ASTRO CREEP 2000 | White Zombi |
| 6 | 6 | HOW TO MAKE FRIENDS... | Terrorvision |
| 7 | 7 | NEW JERSEY | Bob Jovi |
| 8 | 8 | SUPPERY WHEN WET | Bob Jovi |
| 9 | 9 | BENES | Aeromith |
| 10 | 10 | MENACE TO SOBRIETY | Ugly Kid Joe |

ROCK

| This | Last | Title | Artist |
|------|------|-----------------------------------|-------------------------------|
| 1 | 1 | THE BEST CLASSICAL ALBUM...EVER! | Various |
| 2 | 3 | SONGS OF SANCTUARY | Adrianus |
| 3 | 4 | THE CHOR | Anthony Way |
| 4 | 7 | THE PIANO | Michael Nyman |
| 5 | 5 | TOP GEAR CLASSICS: TURBO CLASSICS | Various |
| 6 | 6 | VISION OF PEACE | Mos Def/Ameyforth Abbey |
| 7 | 6 | THE T ENORS IN CONCERT 1994 | Carreras, Pavarotti, Domingo |
| 8 | 8 | CANTO GREGORIANO | Monte Chorus Sings |
| 9 | 8 | OFFICIUM | Jan Garbarek/Rilkeud Ensemble |
| 10 | 10 | THE CLASSIC EXPERIENCE | Various |

| Label/Cat No | 11 | 13 | 13 | 13 |
|--------------------------------|----|----|----|----|
| EMI CDENVG 95 IE | 11 | 12 | 12 | 12 |
| Venture DVD 825 IE | 12 | 10 | 10 | 10 |
| Decca 4481652 (F) | 13 | 11 | 11 | 11 |
| Venture CDV95199 (E) | 14 | 14 | 14 | 14 |
| Deutsche Grammophon 647942 (F) | 15 | 19 | 19 | 19 |
| Classico FM CDMD 789 (CD/P) | 16 | 15 | 15 | 15 |
| Teldec 40296202 (W) | 17 | 18 | 18 | 18 |
| EMI Classics CDS 5951772 (E) | 18 | 16 | 16 | 16 |
| EMI 4051892 (P) | 19 | 16 | 16 | 16 |
| EMI EMTVD 45 (E) | 20 | 20 | 20 | 20 |

| This | Last | Title | Artist |
|------|------|------------------------------|------------------------------|
| 1 | 1 | DECCA 4304332 (F) | Carreras, Pavarotti, Domingo |
| 2 | 2 | EMI CDC555423 (E) | Various Artists |
| 3 | 3 | Teletel TCO 2291 (BMG) | Various Artists |
| 4 | 4 | Teletel TCD 2290 (BMG) | Lesley Garrett |
| 5 | 5 | EMI Classics CDC 5553762 (E) | Various Artists |
| 6 | 6 | RCA Victor 7423124282 (BMG) | Justin Biberlin |
| 7 | 7 | EMI Classics CDC 5553762 (E) | Various Artists |
| 8 | 8 | Decca 4361732 (F) | Luciano Pavarotti |
| 9 | 9 | Classic FM CFMCD4 (CRC) | Various Artists |
| 10 | 10 | Decca 4361732 (F) | CSO/Chaly |

MID PRICE

| This | Last | Title | Artist |
|------|------|------------------------------------|-----------------|
| 1 | 1 | BUMMER GROOVE | Various Artists |
| 2 | 5 | SUMMER FUN | Various |
| 3 | 11 | FRAGILE - THE SOUNDS OF THE PANPPE | Los Ninos |
| 4 | 4 | THE BEAT GOES ON | Various Artists |
| 5 | 2 | SUPPERY WHEN WET | Bob Jovi |
| 6 | 3 | NEW JERSEY | Bob Jovi |
| 7 | 4 | LEISURE | Blur |
| 8 | 7 | TRACY CHAPMAN | Tracy Chapman |
| 9 | 5 | SLEEPY EYED | Buffalo Tom |
| 10 | 9 | RUMOURS | Fleetwood Mac |

| Label/Cat No | 11 | 8 | 11 | 8 |
|--------------------------------|----|----|----|----|
| The Hit Label 466020 (F) | 11 | 8 | 8 | 8 |
| MCI Music Music 627 (DISC/7HE) | 12 | 12 | 12 | 12 |
| Pearls (CHE) | 13 | 14 | 14 | 14 |
| TPR ULTUD05 (EUK) | 14 | 8 | 8 | 8 |
| Vertigo 830242 (F) | 15 | 12 | 12 | 12 |
| Food CDV 7975052 (E) | 16 | 12 | 12 | 12 |
| Elektra EKT44602 (W) | 17 | 16 | 16 | 16 |
| EMI Classics CDS 5951772 (E) | 18 | 16 | 16 | 16 |
| Warner Bros K 26334 (W) | 19 | 20 | 20 | 20 |

| This | Last | Title | Artist |
|------|------|-----------------------------------|--------------------------------|
| 1 | 1 | BLAZE OF GLORY | Jan Bon Jovi |
| 2 | 2 | THE DOORS (OST) | The Doors/Jim Morrison/Various |
| 3 | 3 | EXILE ON MAIN STREET | The Rolling Stones |
| 4 | 4 | GREATEST HITS | Fleetwood Mac |
| 5 | 5 | DOCK OF THE BAY - DEFINITIVE | Olis Redding |
| 6 | 6 | HITS OUT OF HELL | Mistral Leaf |
| 7 | 7 | WAR | U2 |
| 8 | 8 | NIGHT AND DAY - THE YOUNG SINATRA | Frank Sinatra |
| 9 | 9 | WAKING HOURS | Del Anaira |
| 10 | 10 | GREATEST HITS | Bob Dylan |

MANUFACTURING

The companies responsible for manufacturing the millions of CDs, cassettes and vinyl product sold each year have made their operations increasingly efficient in recent years, passing on savings to their record company clients. But that trend could be about to come to an end as manufacturers face staggering

price increases on the raw materials they use. Another potential problem could be a lack of UK capacity during the busy Christmas period. Last year, many record companies had to look abroad to satisfy urgent orders as factories were unable to cope with the huge demand. However, manufacturers are optimistic, in particular because of the opportunities available from multimedia formats which can represent more than 20% of some companies' business.

A MANUFACTURERS FACE A RAW DEAL

THE ROCKETING COST OF RAW MATERIALS IS CAUSING CONCERN AMONG MANUFACTURERS, ESPECIALLY AS THEY ARE RELUCTANT TO PASS THOSE INCREASES ON TO RECORD COMPANIES. MARK CUNNINGHAM EXAMINES THEIR PROBLEMS

The cost of raw materials for CD manufacture have rocketed by up to 80% since last August and, for the first time in more than three years, many manufacturers are being forced to raise their prices or make cuts.

Record companies have become accustomed to paying less for their product as demand for the CD format has soared, with manufacturers having to absorb the relentless price increases imposed on them for raw materials, including polycarbonate for the manufacture of discs, polystyrene for jewel boxes and paper board for inlays and booklets.

Mayking Records' sales director Clive Robins says this will now change. "We have had to suffer small but significant increases from our suppliers over the past year. It has reached the stage where we are now having to increase our prices to customers for the first time in a long while. We don't take a decision like that lightly, but we feel we have no option," he says.

EMI's latest manufacturing price increases, announced at the beginning of July, reflecting rising raw material costs, according to vice president, communications and external affairs David Hughes. "Under normal circumstances we would be looking at a decrease," he says. "We have greater efficiency than ever with the advancement of the CD manufacturing process, but the savings we have achieved have been offset by the high cost of materials."

Confusing the issue are government figures supplied by the Central Statistical Office, which state that synthetic resins and plastic materials, which includes polycarbonate granules



GE PLASTIC'S 125-HECTARE SITE IN BERGEN OP ZOOM NEAR AMSTERDAM IS ONE OF EUROPE'S LARGEST PRODUCERS OF THE CD RAW MATERIAL POLYCARBONATE. THE FACTORY EMPLOYS MORE THAN 1,700 PEOPLE, AND SUPPLIES MANY OF THE UK'S MANUFACTURERS. THE COMPANY ALSO HAS PLANTS IN SCOTLAND AND SPAIN.

and polystyrene, were subject to a 4.14% price increase over the six months between November 1994 and April 1995, while prices for paper board, included in the all-encompassing category of materials and fuels for paper board manufacture, increased by 7.45%.

This, manufacturers claim, is a smokescreen clouding a much harsher reality. Many agree that the most significant damage has been caused by the cost of paper board which, in real terms, is now around 80% more expensive than 12 months ago.

The European shortage of paper has been caused by an unprecedented demand from users in the Far East, who are willing to pay more than their western counterparts. Paper prices have been rising each quarter for the past year; however, it is widely expected

that these increases will begin to subside in October.

One way to contain costs is for record companies to move over to a lighter grammage material for booklets and inlays.

Barry Groves of Robert Stace Printers, supplier to Mayking Records, says, "Booklets have traditionally been printed on 170gsm, but most are now using 135gsm which is in line with what is happening on the Continent.

"We buy paper by the tonne, so if the grammage is less, we get more sheets per tonne and it is cheaper per unit, but the benefit of that is only a tiny proportion of the extent to which the materials have risen in price. With the cooperation of the majority of companies, the reduction in the paper grammage helps a little but it's not the ultimate solution."

Although EMI Manufacturing

is satisfied with 135gsm as its standard weight, such a move has not proved popular with clients such as Ed Scarr, head of production at sister company Virgin Records, who feels it represents a quality compromise. He says, "We have no intention of changing the weight of the paper we use. We obviously have to go down in weight for a booklet with more than eight pages, to enable it to fit in the case. But on standard booklets, there is no way we will compromise."

Alison Fost, in charge of audio production at Castle Communications, which uses 170gsm as standard, says, "Although we have been approached by one of our suppliers to decrease the weight to keep our costs down, it is something we would fight. It creates a substandard product as far as we are concerned. We're

not paying any more at the moment, but the issue has only been raised within the past few weeks and it's something that the suppliers are pushing for."

One of the few specialist UK manufacturers of jewel boxes, Ryford, has experienced a 40% rise in the cost of plastics such as polystyrene, and the cost of its end product has risen by between 2p and 3p to around 11p per case. Ryford's Brian Fletcher, says, "It has always been a volatile material and, for the past 15 to 20 years, price has fluctuated enormously. The situation now is that there does not appear to be anyone investing in new plant, and demand is outstripping supply."

Polycarbonate, the essential raw material for the actual discs, has risen three times since November 1994. In pence per unit terms, polycarbonate has been subject to just above a 1p increase, increasing the average price of a single disc from 5p to 6p. The combination of these individual material rises has meant that, over a run of 2,500 CDs, the cost to the client per unit has risen by 5% to 3p per unit since last August.

With margins universally at their most slender since the commercial birth of the CD format, manufacturers are now faced with the choice of increasing sales prices to their clients, improving their margins elsewhere by selling items like print at a slightly higher price or looking towards greater efficiencies. Another option may be to increase turnover by selling more units with a reduced unit margin.

Damont Audio's director of sales and marketing Andy Kyle says, "A lot of companies have been looking to either increase >

MANUFACTURING

► their market share or subcontract work to increase volumes by involving another factory. It's really a case of deciding which is the best option."

With manufacturers responding to what the market will bear, rather than dictating prices, the immediate future appears tough. Kyle says, "Last year, the average sale price was reduced by about 5%, but I think we have witnessed a stabilisation this year. However, because there is a great deal of capacity in the UK and northern Europe where the factories target the UK very aggressively, labels tell you what they want to pay and you must match it."

The decision to raise prices has been made even more difficult by the emergence of new entrants in the market share by offering labels at attractive rates. PDO's sales manager Roger Twynham says, "A lot of these new companies are quoting ridiculously low prices to get business. In these circumstances, it's very difficult for most manufacturers to put through any price increases. On the whole, we deal with large, established clients and good relationships do not develop overnight."

"It's much easier for a new manufacturer to start up than it was 10 years ago because the technology is much more accessible and, at the same time, cassette and floppy disk duplicators are seeing their markets diminishing so the only way they can stay afloat is to get into the compact disc business and fill their plants with orders," he says.

Most of the pressure from record companies to keep prices stable in the face of rising production costs is coming from the budget labels, while the majors are more concerned with maintaining quality for their full-price product.

Damont's Kyle says, "The majors want a good price and don't want to pay over the odds. If they see prices reducing they will try to put some pressure on us, but they are mainly looking for a reliable service when selecting a supplier. The budget labels, on the other hand, are projecting a lot more volume and price is their foremost concern because they have very low margins."

PDO's Twynham adds, "Because most of our customers use a range of manufacturers, it is obvious to them that there is no escaping these increases. That is also the story with video and audio cassette duplication, so I don't think that in this climate the level of resistance has been great because customers understand the pure economics of the situation."

Being material costs do not appear to have scared everyone in the supply sector. Many UK broker firms, such as COPS, use French manufacturing plants which benefit from greater government funding and grants to increase their manufacturing output. As a result, they can charge attractive rates for their product and COPS director Elie Dahbi insists that his prices will hold for the foreseeable future. "We are offering a very competitive price which I believe we can maintain



THE RISING COST OF POLYCARBONATE IS PUTTING PRESSURE ON MARGINS

throughout the rest of the year and next year," he says. "I know that people have been complaining about an increase in the cost of jewel boxes, but it hasn't affected us."

Nevertheless, increases do not solely affect audio CDs. Interactive CD-Rom products are under threat, too, at a time when the consumer market is still being educated about the product's benefits. But Nimbus commercial director John Denton says the industry should not panic. "We

did manage to make some increases in January this year when the main impact of the raw material price rises happened," he says. "The CD Rom market is used to favourable pricing and turnaround, and people are very much aware of their margins."

"The bigger games companies are touting around very large volumes of work and I don't think the increase in pennies will affect their retail price."

"Most of their cost is in the R&D, marketing and packaging of each individual product."

Particularly when they launch a new product, the costs of manufacturing the actual CDs will be a moderate proportion of their overall expenditure."

Vinyl and cassettes have also not been immune to substantial rises in raw material costs.

Manufacturer Ray Young of PR Records says the cost of board used for album sleeves has risen by 4% compared with January 1994. PVC has risen by 46% (with seven increases in 20 months) and the price of stainless steel for mastering has risen 30% since the beginning of the year.

Young says: "Cassettes have been affected by the same problems as CDs because of the plastic resin and polystyrene increases. With vinyl, we enjoyed price stability for two years up until May 1994 when suddenly the figures started to go through the roof."

"On an average run of vinyl albums (1,500), the cost per unit has risen by 6p, although most factories have only been able to recover 4p because of the intolerance of the market. Paper rises have contributed to another 1p rise in cost and the total price of a record is now 10% more expensive than this time last year. It really is alarming."

Increases in the price of raw materials is something the manufacturers have managed to carry themselves up until now. But, with the music industry entering its busiest time of the year, some of those extra costs may have to be passed on to record companies, especially if manufacturers do not have the spare capacity to meet the expected extra demand. ■



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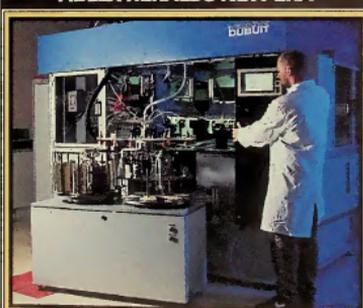
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ABLEX HERALDS NEW ERA



Telford-based manufacturer Ablex is planning a party for its record company clients on September 14 to announce its plans for the future following the company's £7m buy-in/management buyout (Bimbo) from Racal Electronics.

The company, formed 26 years ago to produce audio cassettes under Decca, is now the sixth largest UK manufacturer. It has installed new plant and recruited extra staff to see through its ambitious plans which include increasing its annual CD capacity to 25m discs in time for the busy Christmas period. It has also installed a state-of-the-art printer (pictured above).

Chief executive Stephen McEwen describes Ablex as a "sleeping giant" under Racal's control, and says the launch party in London will show the industry Ablex is now determined to increase its market share, especially in the production of multimedia formats. The Bimbo earlier this year included a £5m investment in multimedia technology and the recruitment of John Metcalf, who has specialised in CD-Rom production for eight years. He played a significant role in setting up multimedia departments at Decca and Nimbus and he hopes the new technology will allow Ablex to introduce the world's first "White Book" for Video CD-Rom.

IT WAS A BLEAK WINTER LAST YEAR FOR SUPPLIES OF



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THE CD MANUFACTURING PROCESS AT DISTRONICS' PLANT IN SOUTHWATER, SUSSEX, WHICH HAS MADE HUGE STRIDES TO MEET GROWING RECORD COMPANY DEMAND

GEARING UP FOR RECORD DEMAND

SO FAR, 1995 HAS BEEN BUSY FOR THE UK'S MANUFACTURERS — AND IT'S LIKELY TO GET BUSIER. MICHAEL HEATLEY REPORTS ON THEIR PREPARATIONS FOR THE CHRISTMAS RUSH

It's a seasonal business. Probably not quite as bad as ice-creams or fireworks, but it's not far off.

That's the candid assessment of one of the sales managers whose job it is to sell pressing plant capacity to the music business. While deals may be cut and wheels greased from January to August, the pre-Christmas months of September to December are when every single pressing machine in every single plant is working flat out.

Last year, labels and manufacturers were taken by surprise, as Mayking's sales director Clive Robins admits: "A lot of people in all facets of the industry were caught out. It started unexpectedly because there had been a lean period until August," he remembers.

If comparative figures are anything to go by, this year is going to be even busier. While trade deliveries in the first quarter were distorted by the fire at an EMI warehouse in March which caused emergency re-ordering, singles were up 15.9% and album orders rose by 27.1% on the previous year.

In September to December last year, BPI statistics show a modest singles year-on-year rise

of 7.7%. More significantly, an increase of 24.7% took album deliveries to 74.3m — exactly 42% of an annual total of 176.3m.

Not surprisingly Roger Twynham, sales manager of manufacturer PDO, regards 1994 as an exceptionally good year. "Yet if you look in percentage terms so far this year, we're well ahead of ourselves. That would indicate that the approaching high season is going to be every bit as good," he says.

"Nimbus commercial director John Denton is equally buoyant. "Book early, that's the message," he warns. "Because I'll be very surprised if this Christmas isn't the best of the Nineties so far. July and August are traditionally the quietest part of the year and we've been extremely busy. Add that to the increased business that the autumn's going to bring, and it'll be tight."

"The good news for labels is that, almost without exception, manufacturers are expanding capacity as they emerge from recession. In some cases it is due to the extra demand created by non-musical CD-Rom applications. At Mayking, for instance, CD-Rom and Video CD represent as much as 20% of its business, prompting a name change last year to

Mayking Multimedia. Mayking's sales manager Clive Robins says, "Some of the production managers in the CD-Rom market aren't, perhaps, as used to the high demands in the busy period as we are and do not quite understand that you can't get a CD every time within 12 hours of ordering it. They may struggle for capacity."

Mayking has recently upped its cassette production to 100,000 a day, while CD production has grown even more dramatically. From this month, the company will be pressing more than 200,000 a day — more than double last year's output. "And we'll use all of it, without question," says Robins.

Distronics is also confident it will be able to meet the expected rise in demand. In the past two years, it has entered the CD-Rom market and increased its net production from 25m units to 70m units a year.

As before an old established company, EMI has planned carefully for the approaching high season. Its Swindon CD plant's purpose-built production facility — on a new greenfield site incorporating 100,000 sq ft of manufacturing area — has just been completed so, by the start of

the busy season, all three previously separate departments will be on the one site.

Production manager David Herridge expects output to exceed 210,000 units per day from September 1 — a significant increase from the current total, of around 150,000 with a further 15% to come. The first task, he says, will be the pre-preparation of overgreens or reserve stock. "We'll start seeing the new releases in the middle of September. From then to November is the critical time for us," he says.

Meanwhile in Blackburn, PDO will increase its peak annual capacity level from 55m last year to somewhere near 75m from late August/early September.

Every plant, no matter how big, has its potential bottleneck — and with merchandising and presentation demands growing each year, it is normally the packaging department where problems arise. Companies can make as many discs as the labels want, but they are unsealable until they've been mated with their inserts, booklets and jewel boxes.

Damont Multimedia is one company to have experienced difficulties in the past couple >



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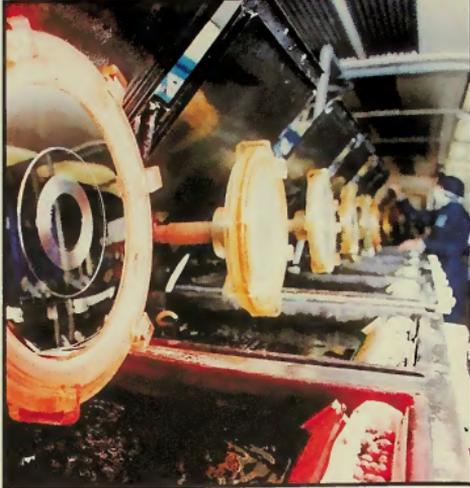
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KEEPING UP WITH DEMAND: SONY'S DACC IN ACTION (LEFT); NIMBUS'S PLANT IN SOUTH WALES (BELOW) AND THE GLASS MASTER GOES INTO NICKEL ELECTROPLATING AT EMI'S CD MANUFACTURING PLANT (RIGHT)



> of years. Its director of sales and marketing Andy Kyle says, "One of our bigger problems has been to package the CDs we produce in as short a period as people want them. We can make between 25,000-30,000 CDs a day with just the two lines we have here, and add to that by bringing in CDs from our Swedish factory; they've increased their capacity

since the end of June to four million a month."

The answer to increased packaging demands is an Ilerman, a monster of a machine, which packs jewel boxes, maxi singles and double slimlines as standard. "One of our biggest problems has been the frequency of double packs, quick turnarounds and repeat

orders on singles, for which you must have masses of people standing by ready to pack by hand," Kyle says. "The Ilerman will do all that for us: it'll pack on one shift what we currently manage on three."

When demand exceeds supply, then the laws of economics state that prices will rise. Yet with Europe now a single market, there is the option of pressing abroad. And, as a subsidiary of Sweden's giant CD Plant Manufacturing, Damont is in an enviable position.

"We set up a service with a company called Scanroute which can have discs to us within 48 hours by road. If it's red hot, an absolute screamer, we can fly things in overnight - it obviously costs more, but it depends what people are prepared to pay. With an ongoing stem like an album that's doing well in the charts we can have product coming in continually, truck by truck, every day," says Kyle.

Fast turnaround is, of course, crucial and every shopping day until Christmas counts, particularly in the singles market. Yet Mayking's Clive Robins pinpoints a recent change in record company order patterns that could see some labels catching a cold this Yuletide.

"Since the recession, record companies have been less inclined to take risks holding stock. There's been pressure on manufacturers to turn around orders quicker than ever before," Robins says.

He adds, "Where perhaps a label would have taken 5,000 and held 2,000 in stock, they'll now order 3,000 and then re-order 1,000 very quickly. The pressure's on the manufacturer and, come the very busy period, that's a problem, so we do speak to our clients and ask them to be a bit more bullish in their ordering."

Robins claims compliant pressing plants can end up being victims of their own success. He says, "Some of the marketing people will say, 'Well they turned

it around in 48 hours last time - perhaps they can do it this time.' So you've got to keep talking to your clients, reminding them how it was last year. It's a vicious circle if everybody leaves things to the last minute."

Even with current expansion plans being put in place, some manufacturers are worried their measures may not be enough. Nimbus's John Denton is one. "Demand through the early part of this year has been such that I think the autumn is going to be a big problem for the whole industry," he says.

Last year, his company had to turn work away but it responded by investing \$43.5m in extra capacity; adding three pressing machines and another high-speed fine colour screen printer, and building an extension to house it all.

It is crucial for manufacturers to keep their established

customers happy during the peak period. If they are unable to accommodate them, their regular bread-and-butter work may go elsewhere come January. The manufacturers are keen to communicate with their clients to ensure they book early.

Mayking's Robins says, "If you've got a trading history with a client you can tell on a month-to-month basis what their demands will be.

"We don't stick our finger in the air - the industry has grown up and there's more and more planning involved and more and more communication with the clients. Obviously, it's very difficult for clients to predict how certain titles will go, but from history, talking with clients and gut feeling we know it'll be a very busy time."

Planning at most of Britain's pressing plants started as early as June, when the first, 'soft' schedules for the pre-Christmas season started appearing on computer screens. Back-catalogue companies and budget specialists are best able to predict their requirements - but for labels

hoping for chart success, demands are different. "Labels like Castle can give us more reliable information because they've got a better idea of what they're going to sell. It's much more speculative with people like Creation and Warners because they're trying to break new acts every week. They can only give you a rough idea."

Despite his best attempts to flatten the demand curve, Nimbus's Denton is bracing himself for the inevitable rush. "Excess demand seems to happen very quickly. Things are going along much as you expect and in the space of three or four days, maybe a week, your lead time just extends. It's usually towards the end of September/early October and there's absolutely nothing you can do about it. We talk to everybody and try to make sure that everything's there but sometimes you just get caught."

PDO's Twynham says his company tries to persuade labels to give the go-ahead for manufacture well ahead of time.

"The majors are used to pressing prior to the high season, so that helps in some way to flatten the seasonal curve. But we look to increase our manufacturing prior to the high season anyway because that's where the opportunities are."

Nimbus has a little something in reserve to help deal with peak demand, reveals Denton. "We have some equipment that we don't expect to use from January to August, maybe 15% of capacity. That all comes on line with the help of some temporary labour," he says.

Damont's Kyle adds, "The demand for vinyl tends to pick up more during the busy season, so maybe one of the seven-inch presses gets a dust-off."

When it comes to the Christmas rush, the message from the hard-pressed manufacturers is a simple one. A blockbuster ain't a blockbuster until it's in the shops - so give as much warning as possible.



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Finally, I predict that, in the next 10 years, someone will market a piece of CD hardware for under £100 that will play any CD format that is ever likely to be produced.



NEIL GIBBONS—
head of production,
A To Z

Many artist contracts nowadays have a clause similar to "the artist grants rights to the exploitation of their compositions by any and all media whether now or hereafter known..."

This means that however many formats are conceived, record companies will always have the right to manufacture and sell an artist's product to a music hungry public. It also indicates they have the power not only to dictate what the public listens to, but on what format.

For example, the powers that be have essentially sounded the death knell for vinyl yet, for A To Z, vinyl orders are up by 10%–15% this year. From the difficulty there seems to be in finding pressing capacity, I believe the boost in interest in vinyl will continue for the next few years. Being a vinyl devotee, I predict it will never die, although the future for cassettes is much gloomier.

With the arrival of digital technology, the traditional audio cassette was always likely to become CDs' poor relation, and it is only the failure to market DCC that has prevented this format from expanding successfully into the consumer market. I must also add that if a replacement is not found, the prospect of an erasable CD will mark the end of any kind of cassette format saleable to the general public.

It is not sound technology but clever marketing that sways the public from one format to another. I predict a switch time for DVD with two rival formats being introduced. Unless

Wendy Tothbe learns the lessons of DCC versus MiniDisc and agree on one definitive version, I predict a marketing war that will only confuse a sceptical public. Perhaps the family VCR will remain the cornerstone of our home entertainment units for a few more years yet.

The existing CD format, already a winning formula for audio pleasure and CD-Rom, is proving the only suitable format in today's market. It will

successfully evolve into CD-I, CDs and HDCD and I believe eventually all CDs will be usable on the same hardware. Only in the short term does software technology need to be available for use on existing hardware.

For a manufacturer to compete in this technology explosion, it must be prepared to turn its hands to any new format thrown at it.

Plants will always find it difficult balancing the capital cost of purchasing or adapting machinery against the unpredictable trends of the consumer, relying heavily on the support of hardware manufacturers.

As a broker, A To Z reacts quickly and cheaply, having the advantage of choosing any plant with the latest technology, while still preferring to buy British. On the whole, brokers are enjoying a fruitful time, but a downward turn in the economic climate will always see smaller companies disappear.



DAVID MACKIE—
chief executive officer,
Discronics

The CD is now about 15 years old, which is a long time for any technology, clearly a facility is needed before it gets too long in the tooth. But we must not lose sight of the tremendous success of this format for audio and, in recent years, for multimedia formats.

The past year or so has seen huge changes in the manufacturing industry: increased demand all round, new formats such as Video CD and the development of two high density formats by significant industry players. The CD has also brought three very different industries together—the music industry, the computer industry and the movie industry.

High density discs, whether SD or MMCD, present a new challenge which we are well able to meet. Discronics' new NTE laser beam recorder can readily be upgraded for high density.

Replication of MMCD discs does not present a problem while, for SD discs, we will have to modify the moulds and purchase suitable hot melt bonders. We are currently considering our options for high density, while hoping that the format will prevail and only one format will be launched on an unsuspecting public.

The first high density discs will almost certainly be from Hollywood with movies like Jurassic Park presented on our home TV as we have never seen

them before (except in the cinema) accompanied by full 5.1-channel surround sound.

The Laserdisc, loved by those who want to see real video, will at last be consigned to the dustbin, as the digital video discs take over.

Another threat or opportunity (depending on how you look at it) is the Internet and the World Wide Web.

It has been suggested, quite aggressively, that CDs are doomed because all music and multimedia will be delivered via the Internet at 28,000 baud.

We regard the Internet as an opportunity for communications rather than as a threat. It will be used for distribution of multimedia but not on the scale suggested by some and will not consign the CD to the museum.

Discronics has been manufacturing CDs in the UK for nine years and, in the past two years, has extended its operation into CD-Rom and increased net production from 25m units to 70m units per annum.

This year alone we are spending £5m on a second mastering system, plus replication and packing equipment, we have set-up an office in Paris and are planning further expansion into mainland Europe.

Our US plant is also rapidly expanding, with an output of 60m discs per annum.

New formats such as Video CD will grow until DVD takes over. There will be a shake out in games platforms while the PC grows further in popularity as a general purpose multimedia system.

Discronics will be there at the forefront of the technology, manufacturing present and new format CDs, providing the high quality, fast, reliable service which our clients have come to expect and advising them on how they can get the best from the technology.



ROGER TWYNHAM—
sales manager,
PDO Discs

The things which were important to us in the Seventies will be equally important in 20 years time—family, friends, music, football, fast cars—the very things that turned us on then will continue to entertain. Virtual reality sue? Forget it!

One fear is that there will be one European currency, the Rolling Stones will still be touring, Sir Cliff will still be releasing Christmas singles, Manchester United will be champions of Europe and the

five-inch silver disc will be the all-singing, all-dancing format.

Digital Optical Media is here to stay. From the CD's humble beginnings as a music carrier, it has continued to evolve and currently embraces not only text, graphics and animation, but also the very latest digital still and moving image formats.

With the emergence of a high density standard, the ability to carry more and more data is pushing the CD into new markets; from professional computing through games to full interactive multimedia.

Further expansion of the CD Standard into a recording facility for video as well as audio will be seen as another quantum leap forward by the consumer.

So what of music/video-on-demand systems?

There is a well understood human desire to own products which provide a sense of perceived value. For this reason, it is unlikely that one will supersede the other; instead both will happily co-exist.

For example, it is conceivable that users will log on to receive their music or video sequence on demand and subsequently record this for future use on a CD recordable disc.

Those pundits who predict that the future of recorded media will be on a smart card or chip have once again overlooked the need for the consumer to own a collectible product.

There will be many issues facing CD manufacturers in the short and medium term. We have already seen our industry evolve out of a music-only environment into the media, publishing, computer, telecommunications, computing and film industries, and the traditional dividing lines between these various industry segments will eventually disappear and converge into a single, broad-based client base.

This means that CD manufacturers will have to adapt their operations to service a much broader client base. Multimedia embraces a wide variety of technologies and disciplines. The necessary skills and expertise will require investment.

In certain cases, acquiring the right kind of resource may involve the creation of strategic alliances or joint ventures. For this reason, it is essential all manufacturers take a longer term strategic view of their business.

Key will be in developing a coherent strategic vision and delighting their existing customers at the same time. Market share will have to be fought for vigorously. We have already witnessed the emergence of a plethora of new entrants into CD manufacturing from the music cassette, video duplicating and floppy disc industries and this trend is sure to continue as the CD becomes ever more dominant.

No one can accurately predict what form the CD will take in the year 2015. Rest assured, should the technologies allow and our customers demand fully recyclable discs, recorded in 3D sensation with holographic optical picture labels, packed in fluorescent scratch and sniff jewel cases, then that is exactly what our customers will get.



JOHN DENTON—
commercial director,
Nimbus

Potentially the largest growth area for the future is the Video CD, although the proposed formats for a high density standard have still not been finalised.

As manufacturers, we are not necessarily concerned who will win and I doubt that we will have any real influence, but the electronic giants and the large movie companies must be on a agreement.

Our fervent wish is that one standard is chosen and a format war is avoided—no one needs such uncertainty if Video CD is to be accepted by the consumer.

We will have to modify our processes to accommodate a high-density standard. Inevitably, it will be more difficult (and more costly) to master and replicate high-density discs whether they are single sided, double sided or dual layer. We cannot be sure which it will be, but we must be ready to face the challenge.

So what does the future hold for the CD manufacturer? I believe CD technology will be with us for many years to come. The vast range of possibilities for its use are only beginning to be recognised.

Bigger volumes, tighter schedules and more competition are all problems which face us now and those challenges will multiply as the changing needs of our traditional music industry clients and the different demands of the games developers, video producers and the computer software industry have to be accommodated.

The challenge for the future involves taking advantage of new markets for a variety of other uses of the five-inch CD. CD-Rom has been bubbling away quietly in the background for a number of years and Nimbus set up a dedicated division to encourage this business in 1987. The arrival of multimedia PCs and CD-based games consoles has generated a boom in demand which has grown to represent 25%–30% of our manufacturing output in the past 18 months.

CD-Rom allows a combination of data, graphics, audio and video to be put on to compact disc—so-called multimedia. At the same time, the CD is gaining widespread acceptance as a software distribution medium as more and more companies offer software on CD-Rom. In terms of the future, CD-Rom applications are infinite.

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To tie in with the Pro-Audio/Studios feature in 26.8.95 issue, Music Week will once again be "Putting Studios on the Map". There are only 20 boxes available, so if you want in... get on the map by calling LISA on 01732 377460

LETTERS

Robbie's adviser breaks silence □ Chart rules ignore fans

As Robbie Williams' personal adviser, I have been keeping a close watch on the media coverage which has been generated since his departure from Take That was announced.

During this emotive time for Robbie, everyone including key industry figures have been giving their opinions as to why he has left the band, the timing of his departure and speculating on his future prospects.

The bottom line is that a move like this does not happen overnight and there are many ramifications to contend with.

I am guiding Robbie through this turbulent time, alleviating many of the added pressures thrust upon him and in due course, I have no doubt, that Robbie will wish to say something himself.

As Ollie Smallman so rightly suggested in *Music Week* (July 29) Robbie is resting, writing and taking stock of his position and potential, which in my opinion is immense.

Robbie has asked me to express his kindest regards to Jeremy Marsh, Hugh Goldsmith and all but not least David Joseph and all at RCA for their support.

Kevin Kinsella, *July Street Records*, Grosvenor Street, Manchester.

As an avid singles collector (remember us, BPT?) there are two obvious reasons for what Alan Jones rightly observes as the worrying trend of singles peaking on their first week (MW, which is our focus, July 15th) the reduction in chart formats to three and the

recent development of chains such as Our Price and HMV selling singles at £1.99, but only during the first week.

The latter inevitably leads to a rush to buy, which earns a chart position which is unsustainable in the second week, partly because of the extreme format restriction. The second-week demise of Soul II Soul and Kylie (their first single restricted to three formats) in last week's chart is part of a pattern showing that dance acts, in particular, are suffering from being unable to release a second CD.

The other group affected is "cult status" artists: Marc Almond's new single would almost certainly have charted in four formats. This is damaging the ability of a single to promote an album - Kylie again.

The minimum dealer price system is in disrepute and needs overhauling, but not in its current form. Enforcing it at £2.84 would only damage general sales further (that is, ignoring the blockbuster records which are masking in the mid-Eighties required pattern). A minimum £1.99 selling price would be sensible, but the possibility of allowing a seventh indie CD and a 12-inch cassette version should not be overlooked. While the format explosion in the mid-Eighties required attention, we have now reached the other extreme and the most important factor in the charts has been forgotten - the fans.

It may have once seemed sensible to remove the artificial element of the chart but the rate of

turnover seen in the past few weeks will damage the long-term prospects of the industry if allowed to continue. Don't ignore me, I buy the records. Remember us! SA Turner, Firogrove, Rochdale.

During the past few months you have been kind enough to allow me to air my criticisms of the way the Association of Music Industry Accountants was structured and operated.

Thanks in no small part to your assistance, I and several of my professional colleagues who have felt the same way have been successful in our campaign to:

- open up membership of AMIA - it is now open to any accountancy firm practising in the music industry in return for an annual membership fee of £100 to fund its administration;
- change the constitution so that the decision making process is no longer the preserve of the six founding member firms. In its new form, all AMIA meetings are held in open forum with each member firm having one vote and the chair being taken by member firms in rotation. There is no hierarchy with all member firms having equal rights to attend and address the meeting regardless of size;
- have a modest membership fee to fund the association's administrative expenses so that it is no longer dependent on the largess of, and hence possibly under undue influence from, the larger firms.

It was a pleasure to attend the first meeting of the reconstituted

association recently, seeing some of my fellow dissidents attending and participating in full, meeting other accountants involved in the industry who I did not previously know and exchanging information that would be mutually beneficial to the member firms and their clients - that is, all the activities that I believe the association should foster.

I encourage any accountancy firms involved in the industry, who are not already members, to join as soon as possible as I am sure both they and their clients will benefit. The next meeting will be held at In The City and firms wishing to join should contact The Secretary, AMIA, Hill House, 1 Little New Street, London EC4A 3TR; tel: 0171 303 3032; fax 0171 583 8517. David Hitchcock, Managing director, AMIA.

I've noticed MW is fond of using the word "veteran" when referring to any executive who has been in the business longer than five years. Not that I'm sensitive, but it does make the person in question sound like the walking wounded of World War II.

Many golden oldies will mature in the next few years, and will object to that description. So try legendary, youthfully-challenged, long-serving, professional at last, still alive and kicking, fabled, FAB (Over Forty And Boppin')...and, finally...dead.

The best is "Saint". Tony Brainsby, London SW10.

Please send all letters for publication to: The Editor, Music Week, Lodge House, 245 Broadhurst Road, London SE1 9UR. Or to us on 0171 401 8055. We reserve the right to edit letters on grounds of length or on the basis of our own views.

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DOOLEY'S DIARY

Remember where you heard it: What can Chris Evans have been referring to when he kept quoting 1.1m on Friday morning's breakfast show? BBC Radio marketing chief Sue Farr was bemused. Maybe that's his salary, Sue... While Virgin Radio declared itself happy with its Rajars, the Radio Authority isn't particularly happy with the station's bad language. The saucy fellows were warned by the RA last week after a listener complained about the repeated use of the word "bollocks" on air... Those based at Hammersmith might be interested to note that MCA's new 80% owner Seagram is taking over two-thirds of the famous - but empty - Ark office block to house its European HQ. Does this mean MCA is about to join the rest of the record business out west? Apparently not... As Britain sweltered last week, down in Kent the temperature in Theo Loyla's Trax Records rose to a steamy 27°. Hot, but not hot enough it seems to deter the hardy OAP who walked in on Tuesday to ask for Christmas carols on CD. "I've heard everything now," says Theo. "He said he wanted to get in early, but this was ridiculous..." The rumours rumble on over Steve



ARM is scooping other top labels during the heatwave by signing up local ice-cream vendor Franco to an exclusive deal. After ignoring pleas to kit out its offices with air-conditioning, the label's King Cosan Eralp and Harry Magee bowed to the demands of its sweating staff by summing Franco's van to the back door of its premises every day. And ARM even supplied the ice man with a special compilation tape of its artists to replace the usual ding-dong-ding clarion call. **Therapy?** Loose drew this crowd of cone-munching A&Mers, including Whipray Magee. ARM plans to call upon Franco's talents until the mercury falls below 75°. Rumours that Franco has been signed on a five-album deal (non-rescopable, of course) are unfounded.

Jervier's future, but for the time being at least the dance man remains in place at Polydor. Dooley understands talks are continuing with MD Marc Lumbroso who is apparently keen to retain The Jerv's services in some form. Meanwhile offers are apparently coming in from all over... Congratulations to MCA commercial director John Pearson who gained his pilot's licence a week ago, despite crashing on landing. "I'm the only person to crash and pass in the same test," brags Pearson. Rest assured, he wasn't behind the wheel as the MCA UK directors flew out to Miami for the North American conference yesterday (Sunday)... We ain't heard their songs, but we have heard about their antics: who is going to sign 2 Birds Atit?... And watch out for the launch of a label out of the Creation family, with an Oasis offshoot band among the first signings... Calling all HMV vets. The store, which celebrates its 75th year of music retailing next year, is compiling an official history and wants to hear from anyone who has worked for HMV stores and has a tale to tell. Contact Bronwen

Shepherd at on 01628 890377 or by fax on 01628 890125... **Break For The Border** celebrates its 10th anniversary next Sunday with an open-air party in Goslett Yard, central London, in support of the Nordoff Robbins music charity complete with shooting gallery, bucking bronco and a little horse-shoe throwing. Tickets are available on 0171-437 8595... **Motor-mouth, fixer** and all-round-wheeler-dealer **Max Clifford** is using his familiar brand of razor sharp moves in his return to music PR-ing (see p4). Not content with a few phonecalls to the music press to talk up his new charge **Aldin Birdette**, Max managed to get his boy some valuable TV exposure by wearing a T-shirt promoting his new record while chatting over the possibility of **Divine Brown** hooking up with **Hugh Grant** again at the premiere of her former trick's new film. "We got 36 seconds over here and another 20 seconds on Good Morning America," coos Max... **Caroline Exports'** key accounts manager **Michelle Graham** has left the company and awaits calls on 0171 727 7277... Congrats to Global TV A&R director **Nic Moran** and his wife **Isabelle** whose new release is the 8lb 4oz bundle of joy **James Louis Henri**.....

This lucky lass will be the envy of the Chelsea-supporting side of the industry. Masterpiece Mastering production co-ordinator **Vanessa Cummings** took to time siddings up to soccer superstar **Rod Gullit** when the Blues took on **Spartan Lisben** in a benefit match for cracked ex-Chelsea star **Paul Elliott** last weekend. Masterpiece took a trip down to Stamford Bridge for the day on the orders of Chelsea's mad managing director **Dave Moore** and director **Jeff Young**, joined by a troupe of clients and pals including **Therapy**, **mainstay Andy Cairns**, A&M's dance guru **Simon Duemore**, infectious founder **Korda Marshall** and Virgin A&R production manager **Ron Todd**.



Britain's highways and byways may have seemed a lot quieter recently. That's because they were bereft of the road-raging fleet of Sony singles eggs chugging around in their souped-up Metros. The newly-elevated senior manager singles sales force, **Maureen Kealy**, rounded them up for a pow-wow at Hertfordshire's swanky Highbury Manor. A touch of glamour was provided by former Spandau wordsmith and axeman **Gary Kemp**, his manager **Steve Dagger**, the Lightning Sevens' **Ian Bourdie** and **Marty Campbell** and a trio from new Epic band **Tr1**. See if you can spot 'em. Also pictured, from left, are **Nez Simon, Paddy, Mark, Andy, Trevor**... oh, you know who you are.

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